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amateur

Saturday 10 November 2012

Photographer

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www.amateurphotographer.co.uk

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ON TEST
PAGE 49

INSPIRATION



PAGE 26

WINNING LANDSCAPES

The best of **Landscape**
Photographer of the Year



ON TEST PAGE 58

PHOTOSHOP BUILT IN

Nikon's Android-system
Wi-Fi S800c compact



PAGE 45

SOFTWARE TEST

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Amateur Photographer For everyone who loves photography

IF YOU have been taking pictures for a while, or been the member of a camera club for more than ten minutes, some old-timer will no doubt have told you already that it is not the camera that is important, but the glass on the front of it.

It's not always welcome advice, as it goes against the convenience and simplicity we crave when we are starting out. It also goes against the instincts that demand we downsize as we get older – getting rid of the big lenses in the camera bag and opting for a single zoom that covers everything.

If we think not of the lens, the focal length or whether it is a zoom or not, and instead concentrate on the apertures we would like to have at our

disposal, the answer to the question, 'Are fixed lenses better than zooms?' becomes a little more obvious. If you photograph landscapes, perhaps you only ever use f/11 or f/16. However, if you are a street photographer, you shoot portraits or work in any area in which you might want help drawing attention to a particular area of your subject – or if you find you often have to work handheld in low-light conditions – you might be rather glad of f/2 every now and then.



Damien Demolder
Editor

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PETER MCNULTY

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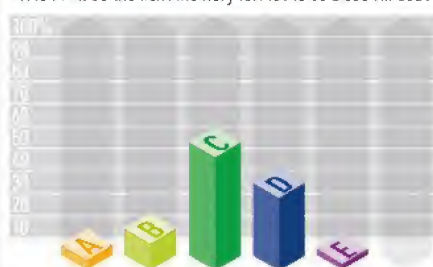
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Our experts answer your questions

THE AP READERS' POLL

IN AP 20 OCTOBER WE ASKED...

Which will be the next memory format to be discontinued?



YOU ANSWERED...

A SD	4%
B Micro/mini SD	11%
C CF	50%
D No idea	32%
E They'll all last at least 100 years	3%

THIS WEEK WE ASK...

Do you use fixed-focal-length or zoom lenses?

VOTE ONLINE www.amateurphotographer.co.uk

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© MARY SIBBLE, COURTESY OF VOLUME PHOTOGRAPHY, LONDON

Great photographs from the 1960s and '70s on show at London's Barbican Art Gallery

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap



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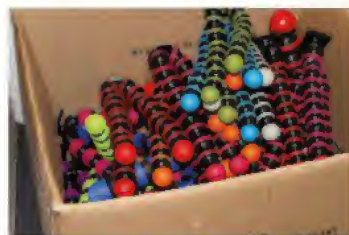


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The quality of these products is poor

'Fake' tripod swoop, page 6

Outrage over 43-year-old contest • Nikon under fire over film ban

NIKON CONTEST OUTLAWS FILM FOR FIRST TIME

A NIKON photography competition that dates back to 1969 has, for the first time in its history, banned images taken using film cameras.

The rules for the Nikon Photo Contest 2012-2013, which is open to photographers worldwide, state: 'Scans of photographs taken with film cameras are not eligible.'

Nikon still lists the F6 and FM10 film-based SLRs on its website, and Nikon UK confirmed that the F6 is still a current product.

The latest contest, the 34th, will continue to accept images that have been retouched using image-editing software. This year's competition adds a movie category.

When the competition was last run two years ago, it allowed photographers to submit scans of pictures originally captured using a 35mm, or APS, film camera.

Nikon discontinued its Coolscan range of film scanners in 2010.

The Nikon Photo Contest 2012-2013 is open to all photographers, professional and amateur.

The overall winner is set to scoop one million yen (nearly £8,000) and will have their portfolio published on Nikon's website.

A spokesperson for Nikon Europe, who is dealing with press enquiries about the



The controversy has been fuelled by Nikon's acknowledgement that it still sells the F6, a film-based SLR

competition, was not available for comment at the time of writing.

Photographers were quick to criticise the move, turning to the internet to voice disbelief.

'I am quite disgusted, to be honest,' wrote AP forum member P_Stoddart.

'Photography is about art at the end of the day. I applaud technical improvements and breakthroughs, but do not see it as a requirement to the art creation - especially as they still make film cameras!'

Atavar added: '[It] doesn't say anything about camera phone eligibility - I take it they aren't barred.'

The Twittersphere was also rife with reaction. Twitter user @jana_obscura blasted the decision as 'damn crazy', while @PhotoGopher described the move as 'appalling'.

@ShellySometimes felt moved to write: 'Boo Nikon! All the money I've spent, some thanks.'

@JohnMilleker tweeted: 'So Nikon doesn't believe in film.'

The four categories in the competition comprise Single Photo, Composite Photos, Photographic Video and Motion Snapshot.

Category winners will each win the equivalent of 500,000 yen, as will the photographer whose entry is voted the most popular.

There is also a 1m yen Nikkor Award, for the best work using a Nikkor lens.

The rules do not make clear the copyright status of images once entered into the contest.

Asked to clarify this, Nikon told us: 'To confirm, entrants retain full copyright over their images - winners are credited whenever their image is used and Nikon has limited right to use images in connection with the competition.'

The competition opens on 1 December 2012 and closes on 28 February 2013. The winners will be announced in July 2013.

SNAP SHOTS

● New Canon EOS-1D X firmware is designed to allow the camera's centre AF point - one cross-type with four supporting points - to be used at a maximum aperture of f/8. Firmware version 1.1.1 also illuminates viewfinder information using AI Servo AF, with the AF points blinking intermittently red - 'allowing them to be easily confirmed while shooting without affecting the metering of the scene'. Visit www.canon.co.uk.

● Pentax Japan has released a firmware update for its K-01 compact system camera, promising benefits including improved autofocus performance. Firmware version 1.01 also features 'improved stability of recording' when using some SDHC and SDXC memory cards, says the firm. For details visit www.pentax.jp.

NEW NIKON LENS BOASTS REVAMPED VR

NIKON has revealed a new 70-200mm FX-format lens that incorporates the firm's next-generation vibration reduction (VR) technology.

Priced £1,172.99 and out on 29 November, the 70-200mm AF-S Nikkor f/4G ED VR delivers vibration reduction equivalent to 5 stops, according to Nikon.

Designed for travel, wildlife and sports photography, the 20-elements-in-14-groups lens offers three VR modes.

The first is a normal mode for 'everyday shooting'; the second an active option to 'minimise high-frequency camera shake experienced when shooting from a moving vehicle'; the third is a tripod detection mode.



'Both normal and active modes offer a stable viewfinder image, which ultimately makes focus-point acquisition and framing far more comfortable and precise,' claims Nikon.

'Tripod detection mode reduces vibration due to shutter release when the camera is mounted on a tripod.'



Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

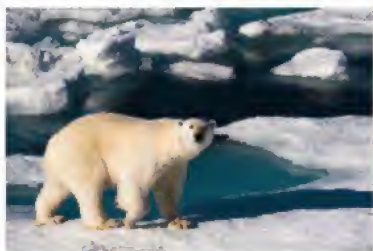
A week of photographic opportunity

PHOTODIARY

Wednesday 7 November

EXHIBITION

Svalbard – The Land of the Polar Bear by Henry White-Smith, until 15 December at Rhubarb & Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.



© HENRY WHITE-SMITH

EXHIBITION Cardiff After Dark by Maciej Dakowicz, until 2 December at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 1159 151. Visit www.thirdfloorgallery.co.uk.

Thursday 8 November

EXHIBITION British Wildlife Photography Exhibition, until 24 February 2013 at Horniman Museum & Gardens, London SE23 3PQ. Tel: 0208 699 1872. Visit www.horniman.ac.uk. **EXHIBITION** Fading Light: A Portrait of British Centenaries by Chris Steele-Perkins, until 23 November at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.universitygallery.co.uk.

Friday 9 November

EXHIBITION Ancient and Modern by German photogram artist Floris Neussüss, until 12 January 2013 at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.

EXHIBITION Thursdays by the Sea by Marcus Doyle, until 2 January 2013 at Margaret Street Gallery, London W1W 8SW. Tel: 0207 323 0140. Visit www.margaretstreetgallery.com.



© FLORIS NEUSSÜSS

Saturday 10 November

EXHIBITION Photos from Hastings, St Leonards and Beyond by Bob Mazzer, until 11 November at The Kave Gallery, St Leonards On Sea, East Sussex TN37 6EA. Tel: 01424 428 223. **DON'T MISS** Winter Bird Walk (10am–12.30pm) at Newtown National Nature Reserve, Isle of Wight, PO30 4PA. Tel: 01983 741 020. Visit www.nationaltrust.org.uk.

Sunday 11 November

EXHIBITION William Klein + Daido Moriyama, until 20 January 2013 at Tate Modern, London SE1 9TG. Tel: 0207 887 8888. Visit www.tate.org.uk.

EXHIBITION For the LOL of Cats: Felines, Photography and the Web, until 16 January 2013 at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk.

Monday 12 November

EXHIBITION The Silver Age of Hollywood by Bob Willoughby, until 13 January 2013 at Proud Chelsea, London SW3 5XP. Tel: 0207 349 0822. Visit www.proudonline.co.uk. **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March 2013 at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk.

Tuesday 13 November **LATEST AP ON SALE**

EXHIBITION Astronomy Photographer of the Year, until February 2013 at Royal Observatory Greenwich, London SE10 9NF. Tel: 0208 858 4422. Visit www.rmg.co.uk/astrophoto. **EXHIBITION** East End Photographs by Steven Berkoff, until 29 November at Cass Gallery, Sir John Cass Faculty of Art, London Metropolitan University, London E1 7PF. Tel: 0207 133 4200. Visit www.thecass.com.



A genuine Joby-made Gorillapod

The 'fake' tripods, seized at photokina in Cologne, Germany

UK warned over 'cheap imitations'

'FAKE' TRIPODS SEIZED IN GORILLAPOD SWOOP

CONSUMERS are warned to beware of fake tripods after it emerged that bogus Gorillapod products were seized at the recent photokina trade show in Germany.

A spokeswoman for DayMen International, UK distributor of the genuine Joby-made Gorillapod, said: 'Joby took decisive action against two manufacturers of rip-off products.'

Joby staff say they confiscated imitation products and promotional material from the booths of the 'Far-East-based manufacturers' at photokina in September.

They say they made the move in the presence of show organisers and security.

Joby claims that the fake tripods infringe its design patent and may not meet UK safety standards.

Loraine Morgan, senior marketing manager at Joby UK, added: 'The quality of these products is poor and ultimately it is the consumer who suffers when they buy a product that does not deliver the function and reliability of a genuine Joby product.'

The firm warns consumers that 'only genuine Joby products carry the brand logo', and to beware of 'cheap imitations'.

The DayMen team says it is working closely with dealers to ensure only genuine Joby products are sold in the UK.



© LUC DELAHAYE

BRIT PIPPED IN £65K PRIX PICTET

FRENCH photographer Luc Delahaye (see photo above) has been named winner of the £65,000 Prix Pictet prize.

Delahaye beat 12 finalists, including UK documentary photographer Simon Norfolk who won the £27,000 Prix Pictet Commission to fund an upcoming assignment in Afghanistan.

UK photographer Edmund Clark was also among the shortlisted photographers in an 'extremely close-run contest', said chair of the judging panel Sir David King.

The contest sought photos that

'communicate powerful messages of global significance under the broad subject of sustainability, with particular attention to environmental issues', said organisers.

King praised the 'sheer artistic excellence, dramatic intensity and narrative power' of Delahaye's images, which were entered into the Power category and plucked from his work over the past ten years.

The Prix Pictet award was set up by Pictet & Cie, a private Swiss bank, in 2008.

The winners were announced by Lord Foster at a reception at the Saatchi Gallery.

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Nikon 1 V2, new flash and future lenses

NIKON LAUNCHES REVAMPED CSC

NIKON is set to launch a new compact system camera, the Nikon 1 V2, features of which include a 15fps burst rate (using continuous AF) and a built-in flash.

The Nikon 1 V2, which sports a magnesium-alloy front to aid durability, incorporates improved AF and a shorter shutter lag than its predecessor, according to Simon Iddon, UK product manager for Compact System Cameras.

Boasting 'second-generation' Nikon 1 technology, the V2 houses a 14.2-million-pixel CMOS CX-format imaging sensor and an Expeed 3A dual-image processor.

The camera is built to shoot at up to 60fps, using fixed-point AF, and incorporates a hybrid AF system.

'The sensor instantly switches between 73 phase-detection focus areas and the 135 contrast-detect focus areas, depending on the scene, ensuring superb images and movies in a wide range of environments,' claimed Nikon in a statement.

The Nikon 1 V2 is due out on 22 November, priced £799.99 with a 10-30mm kit lens, or £969.99 with 10-30mm and 30-110mm zoom lenses.

Features also include a top equivalent ISO of 6400 and a 1.44-million-dot electronic viewfinder.

The V2 introduces a Slow View mode that aims to capture up to 40 full-resolution continuous still images, and display them in slow motion on the LCD screen so the photographer can choose the one they wish to keep.

Nikon has also unveiled a new compact system flash unit, the Speedlight SB-N7, featuring a guide number of 18m @ ISO 100 and a head that tilts up to 120°.

However, it is not expected to go on sale until 31 January 2013, when it will be priced at £149.99.

In addition, the firm has announced the development of three new Nikon 1 lenses, likely to go on sale in 'spring 2013', according to a UK spokesman. They are a 32mm f/1.2 medium-telephoto; a 6.7-13mm f/3.5-5.6 ultra-wideangle VR zoom, the first in the range to offer a 100° angle of view; and a 'compact and lightweight' 10-100mm f/4-5.6 optic.

● Iddon claimed customers have not been put off by the relatively small sensor inside Nikon CSCs, compared to APS-C-sized sensors in compact system cameras, for example. He said buyers have been attracted by the 'iconic' design of the Nikon 1 models, having stepped up from using compact cameras.



JESSOPS OPENS ANOTHER 'CENTRE OF EXCELLENCE'

JESSOPS has opened a new Centre of Excellence at a newly relocated store in Leicester city centre.

The shop, at Gallowtree Gate, features Jessops' 'shop-in-shop' design that allows customers to browse the store by brand.

Boasting a customer-friendly layout and a large-format printer for poster-sized images, the shop will also run photo-training courses through the Jessops Academy, with prices starting at £119.

The store will house a portrait studio where visitors can have their photo taken by a 'Jessops photographer' from £7.99.

The location of the new Centre of Excellence holds particular significance for Jessops because Leicester is where the company was formed in 1935.

Marketing director Sean Emmett said: 'This new Centre of Excellence store is an exciting venture for Jessops, as it is the roots of our heritage.'

A Jessops spokesperson explained that the store is moving from Granby Street to Gallowtree Gate because the new location has a higher footfall – providing access to more customers.

LANDSCAPE WINNER REVEALED



STAFFORDSHIRE photographer David Byrne has been named Landscape Photographer of the Year 2012. David's black & white image of Lindsfarne Castle in

Northumberland, with 'fishing-boat' sheds in the foreground (see above), triumphed over thousands of other entries.

'I took the picture because I love

monochrome landscapes, and Britain has some of the best landscapes you can find,' he said.

It was a year in which black & white eclipsed colour, with a monochrome photo of a man in an Oxford street clinching the Young Photographer of the Year title for Stephen Colbrook.

More than 100 of the best entries will go on show in the Take a view – Landscape Photographer of the Year 2012 exhibition at the National Theatre in London, from 12 November 2012 until 12 January 2013.

The show takes place in the Lyttelton Foyer, National Theatre, London SE1 9PX.

● For more about this year's competition, and to see the winning, runner-up and highly commended entries, see [pages 26-33](#) of this issue.



Do you have a story?

Contact Chris Cheesman
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AP
THIS
WEEK
IN...

1955

AP wondered whether the growing popularity of TV was cutting into attendances at camera club meetings. As Lancelot Vining pointed out, 'there are so many things that can reduce the size of audiences – overtime, illness, bad weather and private engagements. Last week in Belfast at the YMCA, a member told me there were over 250 people in the large hall; at my next meeting near London there were 14, which was well below the usual number. Could the international boxing tournament between England and America at Wembley have had anything to do with the reduction at latter meeting?' Vining continued: 'Last year, when visiting an East London society whose usual audience numbers about 80, only 31 were present on the evening that England and the Netherlands held an athletic meeting at the White City.'

Miniature Camera Gossip

LANCELOT VINING

THE Morecambe illuminations provide the subject for my illustration this week. For a very long time I have wanted to see these or the ones at Blackpool, which is nearer to me. The last time I was there was when, after my last-minute visit, on the pleasure offered to run me over to Lancashire meeting the chairman, I found that the Morecambe illuminations were in the process of being dismantled. I was told that the illuminations were in the process of being dismantled. I was told that the illuminations were in the process of being dismantled.

Attendances Does TV affect the attendances at meetings? This question has been put to me many times this season, and it is not an easy one to answer, since there are so many things that can reduce the size of audiences – overtime, illness, bad weather and private engagements. Last week in Belfast at the YMCA, a member told me there were over 250 people in the large hall; at my next meeting near London there were 14, which was well below the usual number. Could the international

boxing tournament between England and America at Wembley have had anything to do with the reduction at the latter meeting?

Last year, when visiting an East London society whose usual audience numbers about 80, only 31 were present on the evening that England and the Netherlands held an athletic meeting at the White City.

Extra Lights

Good news from Olympia. For the Caravan at Christmas the Middle Leathers are adding some extra lights to those used last time. The lamps will be attached to the ends of the set back time. The lamps will be attached to the ends of the set back time. The lamps will be attached to the ends of the set back time.

IPS film is going to make things much easier for 1/8.5 above the ring. IPS film is going to make things much easier for 1/8.5 above the ring. IPS film is going to make things much easier for 1/8.5 above the ring.

SNAP SHOTS

● Leica X2 customers can now choose their own body finish for their cameras thanks to a new 'à la carte' service that provides ten leather-trim options. The X2 is available in an anodised, titanium-coloured finish, and photographers can select the colour and texture of the covering. The camera previously had only a black or silver-coloured finish. Leica first offered its 'à la carte' service to its Leica 35mm rangefinder customers.

● Olympus has released a new firmware update for its OM-D E-M5 compact system camera. Claimed improvements in Version 1.5 include the ability to use the image stabiliser function by setting the OM lens focal length with an adapter in movie mode. Visit www.olympus.com.

● Veteran royal photographer Arthur Edwards has snapped up an honorary degree from Anglia Ruskin University in Cambridge. Edwards, who works for *The Sun* newspaper, has been photographing the royals for 35 years. He was made an honorary Doctor of Arts.



Do you have a story?

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Portraits of Bob Dylan were among the images for auction

Auction staged for cancer fight

STAR PHOTOS IN CHARITY SALE

PHOTOGRAPHS of celebrities including Mick Jagger, Bob Dylan and Ray Charles have raised £15,000 for the cancer charity Cure Leukaemia at an auction in Birmingham.

Called 'Exposed', the sale featured photographs from the worlds of art, music and celebrity from the 1960s

to the present day.

Donations included two portraits of Bob Dylan taken by photographer Tony Evans during Dylan's visit to London, for a concert in 1964, and one by Elliot Landy (above).

A portrait captured by Mary McCartney was also up for grabs, alongside landscape and architectural work.

SUSPECT STILL ON BAIL AS PHONE ANALYSED

A MAN ARRESTED on suspicion of taking indecent images of young girls at a bus station remains on bail as police analyse his phone.

A 38-year-old man was arrested in Shrewsbury, Shropshire, on 13 August. Police say he was taking pictures of the children on a mobile phone. A spokeswoman for West Mercia Police told *Amateur Photographer*: 'He remains on police bail while enquiries continue.'

Police say the phone has been sent away for high-tech analysis, which takes time to complete.

A member of the public initially reported the man to security staff, and last month police appealed for the woman to contact them as the security officer involved did not take down her details.

However, police say she has not yet come forward.

CLUB NEWS

Club news from around the country

DEARNE VALLEY CAMERA CLUB

The 60-year-old South Yorkshire club is calling for entries for its Wath Salon exhibition, to be held next month. Entries must be submitted by 11 November. Visit www.wathsalon.co.uk.

THATCHAM PHOTOGRAPHIC CLUB

Photographer Damien Lovegrove is due to give a talk on 12 November at Arlington Arts Centre, The Mary Hare School, Newbury, Berkshire RG14 5BQ. Tickets for the event, which starts at 7.30pm, cost £10. To book, call 01635 244 246. Visit www.arlingtonarts.co.uk.



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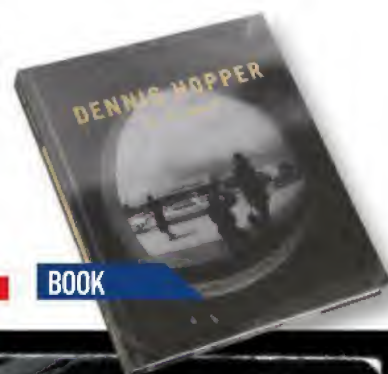


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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



© THE GEMMA HOPPER ART TRUST

Dennis Hopper: The Lost Album

By Petra Gilroy-Hertz with texts by Dennis Hopper and Brooke Hayward. Prestel, £35, hardback, 244 pages, ISBN 978-3-7913-5245-9

IN 1967, when work first began on what would become counter-culture smash-hit *Easy Rider*, Dennis Hopper put down his camera for good, ending a six-year stretch of near-constant photographing. This outpouring of artistic expression has been collated here, resulting in a multitude of stories and portraits from those years.

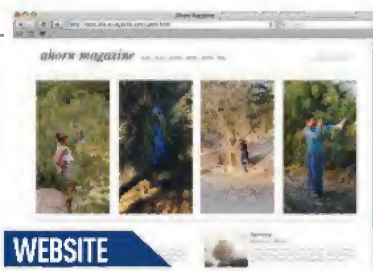
From intimate portraits of contemporary celebrities and artists, to up-close documentary of the 1967 Sunset Boulevard riots, there is much to lose oneself in here. Petra Gilroy-Hertz has made prudent selections, and there are some inspired choices in the ordering of photos – placing Hell's Angels next to hippies and 'Flower Children' is a stroke of contrasting genius. With text contributions from both Hopper and his ex-wife Brooke Hayward, this provides a rare window into an unconventional talent.



www.ahornmagazine.com

AHORN IS an online publication on contemporary photography, aiming to give exposure to the best of emerging talent in the field, featuring interviews, galleries, essays and more. The magazine is currently on its eighth issue and the writing style is in depth. The interviewed photographers really delve into the heart of their work – it may be a little dense for the casual browser, but if you're willing to invest some time they can be very interesting.

The site's layout is simple, with the current issue's contents laid out to be clear



WEBSITE

at a glance, and previous issues are easily accessible. There are better examples of what Ahorn does out there, but it's clearly a growing enterprise and should only get stronger as it develops.



Cardiff After Dark

By Maciej Dakowicz. Thames & Hudson, £24.95, hardback, 128 pages, ISBN 978-0-500-54419-8

BOOK

'THE SHAMING images that turned Britain into a laughing stock,' shrieked the *Daily Mail*, when one of Maciej Dakowicz's photographs graced its pages last year. A glance through this book, the culmination

of five years spent photographing Cardiff streets on Saturday nights, makes it easy to see how the moral guardians got so flustered. Drunken revellers litter the pavements (figuratively and literally), a man's leg blurs as he is captured in the act of kicking someone lying in the street, and high-vis police jackets are everywhere.

Dakowicz's lens, neither judging nor flattering, is utterly fearless – many subjects who notice the camera show suspicion or outright hostility. The book isn't for the faint-hearted – there's blood, flesh, and more besides – but this befits an unflinching portrayal of a hard-drinking culture.



Berkoff's East End

Until 29 November. Cass Gallery, Sir John Cass Faculty of Art, Architecture and Design, Central House, 59-63 Whitechapel High Street, London E1 7PF. Tel: 0207 133 4200. Website: www.thecass.com. Open Wed-Fri 11am-7pm, Sat 11am-5pm. Admission free

ALTHOUGH he may be better known for playing Bond villains and other baddies, and better renowned for bringing Kafka to the stage, British actor, writer and director Steven Berkoff has long retained a passion for photography, ever since first receiving a camera at age 11. This exhibition is a collection of his work documenting London's East End throughout the 1960s and '70s, and provides a fascinating glimpse into a wonderfully diverse community at a time of constant change. Berkoff demonstrates a sharp eye for street photography, and captures the vivid array of cultures and heritages, many of which would soon begin to fade away thereafter.



CONDENSED READING

A round-up of the latest photography books on the market



● THE NEW STREET PHOTOGRAPHER'S MANIFESTO

by Tanya Nagar, £9.99 Tanya Nagar has produced a clean and mostly successful guide to the particulars of street photography here, drawing extensively from her own considerable experience of the art. Unfortunately, the page size means that some images are frustratingly small. Perhaps using fewer but larger images would have been a better choice.



● THE MOVIE MAKING WITH YOUR CAMERA FIELD GUIDE

by Olivia Speranza, £8.99 Something often forgotten by many DSLR owners is that their shiny piece of equipment is actually quite well suited for capturing video. This guide focuses mostly on the technical aspects, although it does find room to touch on the production process of film projects. While this is an enormous amount of ground to cover, the direct writing style helps the book mostly succeed.



● INSTANT: THE STORY OF POLAROID

by Christopher Bonanos, £15.99 A lively, witty and enjoyable read, this book charts the history of Polaroid, from founder Edwin Land's first vision of 'pictures in a minute' to the company's decline and bankruptcy. The engaging style keeps the story entertaining, and the research sheds light on the enigmatic Land. Recommended.



● THE NEW COMPLETE GUIDE TO DIGITAL PHOTOGRAPHY

by Michael Freeman, £19.99 Michael Freeman puts out another quality product with the updated edition of his guide to digital photography. While this market sector is hardly lacking in choice, Michael's style of clear, accessible explanations, paired with high-quality images, makes this a winner.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

HAPPY DAYS ARE HERE AGAIN

Roger Hicks spoke of the aesthetics of the kit we use and, for him, the importance (AP 13 October). In AP 27 October, Steve Brown makes the point that we sometimes get caught up with the technical 'kit' aspects of our hobby over the 'image' aspects. Well, for me, both are considerations, but ultimately it's a personal choice and one's priorities are individual and specific. The key is being honest (about what's important) with oneself.

I recently moved from a DSLR kit to a micro four thirds model and I've not looked back. I had amassed a large number of excellent-quality lenses and DSLR bodies that many a semi-pro would have been proud to own. However, my photography had not moved on – arguably, I was enjoying it less and producing less, too. I then invested (and I use that term deliberately) in a micro four thirds kit, based around the Olympus OM-D E-M5 – and I love it. My pro Nikon lenses are now being used by a couple of wedding photographers and a wildlife enthusiast; my dad now has my DSLR body; and I'm happy with having a 24–350mm (35mm equivalent) kit in a single small bag.

Friends have aired their concerns about the quality of the images from 'such a small sensor' – they are deeply worried that I have taken a step backwards and will regret and miss the capabilities of the DSLR. Well, they're wrong – and I have the A3 prints to prove it! OK, I'd be struggling to produce A1 prints (I never have), the ISO range is slightly more limited (I always use the lowest I can, anyway) and the depth of field is not quite what I could get from the FX sensor in my DSLR. However, the Olympus feels great in my hand, is much more portable, has a higher frame rate, faster AF, superb ergonomics and does exactly what I need. The best feature, aside from the improving photos I'm taking, is the smile it has put on my face! Happy days. **Alec Murrell, Kent**

I always believe that if you enjoy the pictures you take, the process of taking them and the kit that is in your hand, then you can be a happy man or woman. All digital technology has taken great strides in recent years, and often the rate of changes outpaces photographers' abilities to adjust their opinions – Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3), fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com.

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

RIGHTS, RESPONSIBILITIES

Martin Topping (*Letters*, AP 27 October) misses the point that freedoms fought for by our forbears will always be under threat if they are taken for granted and exploited regardless of the effects on others. If one person's freedom to do what he judges is OK within the law conflicts with the freedom of others to behave how they wish, also within the law, then it is legitimate to question his actions.

If the topless pictures of the Duchess of Cambridge were taken legally, the argument does not necessarily end there. Paparazzi go to extremes to obtain the pictures they can sell for huge profit and it is easy to understand why, but one does not have to condone their actions. The fact that the outcome is highly damaging for the subject is also worthy of consideration.

I, too, wish to protect photographers' rights, but they are threatened by the actions of those who do not consider the rights of others. **Malcolm Sharvell, via email**

I'M WITH THE BAND

Gered Mankowitz's description of Jimi Hendrix's off-stage persona as 'sweet and modest' was spot on (*Icons of Photography* AP 27 October). In 1967, my then girlfriend and I attended a gig by Jimi at the now defunct Newcastle Club A'Gogo.

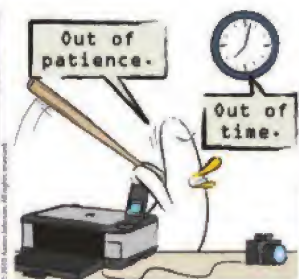
During the intermission, Jimi and his band were enjoying a drink at the bar when my photography-daft girlfriend Karen asked to take their picture. 'Sure thing, honey,' said Jimi, before posing by raising his glass. Karen got the shot on her little Kodak Instamatic 100. I then took one of her with Jimi and drummer Mitch Mitchell. I was there as a rock fan rather than a photographer and it was a thrill to meet Jimi, who although at an early stage in his career, was causing great excitement even among brilliant guitarists like Eric Clapton and Jeff Beck. Yet the polite, well-mannered guy we spoke with was totally at odds with the awe-inspiring wild man we witnessed on stage that night.

Karen and I met several nice and not-so-nice rockers at both the Club A'Gogo and Newcastle's Mayfair Ballroom. Karen was a dedicated in-your-face celebrity snapper and was never intimidated by any rock star. She must have taken hundreds of little 126 mono images on her Instamatic, usually without objection from her subjects – although on one occasion she got a mouthful of abuse from Cream drummer Ginger Baker. But she still got her picture.

Karen emigrated to South Africa and I lost contact with her. I wonder what became of her archive of images from that wonderful period of British music. I recall her telling me how her boss at work – who loved Hendrix – almost passed out when he saw the picture of her with Jimi and Mitch Mitchell. Then again, I almost did the same when, a few days after a boozy night at the Mayfair in 1970, Karen showed me a photo of a long-haired guy with his arm around my shoulder.

I couldn't recall a thing about that night. And while we can't truthfully say nowadays that the camera never lies, back then it

What The Duck



<http://www.whattheduck.net/>

didn't. And that little square photo of me with Ian Gillan, of Deep Purple, was proof positive I'd met one of my musical heroes.
Mick Bidewell, Tyne & Wear

WHERE TO START

As an 88-year-old person who has indulged in photography for most of my life, I am puzzled by many of the interpretations of modern developments in the field. By its roots in language, the word 'photography' denotes 'drawing with light'. In working with film, all stages depend upon the careful manipulation of light, from initial exposure to the making of the print.

Once the shutter of a digital camera closes, the image is deconstructed and coded for storage or transmission in what is a basically electronic form. Reconstruction is required for viewing in 'analogue' mode. If this is on paper, an output device is used employing four-colour techniques that resemble standard printing methods. After the exposure, light, apart from that generated on a computer screen, is eliminated from the procedure. The link between light reflected from the original subject, and the image on paper, is broken.

I read camera reviews in AP, from which it appears that where top-quality digital images are desired, kit costing over £1,000 will be needed. At the present time, highly regarded film cameras are available second-hand. There should be encouragement for beginners to start on such cameras, thereby having the possibility of high achievement while gaining knowledge of the fundamentals. **RW Roberts, Surrey**

NOT THE SHARPEST TOOL

I am intrigued by P-Stoddart's remark in *Ask AP* (From the Forum, AP 13 October) that 'all images usually require a bit of sharpening'.

For years I was a part-time industrial photomacrographer, taking photographs of small things like nuts, bolts, washers and so on, as well as lots of electronic widgets.

I used a standard Nikon F3 camera, with high-magnification waist-level finder, 'C' or 'M' screen (depending on subject), generally with Nikkor micro lenses and usually with Ilford Pan F film. Few of the images were more than about 10x life-size, and all had their subjects clearly defined and they all passed muster. Even if 'sharpening' had existed, I never felt the need for it and neither did the customer.

I am forced to the belief that all these references to sharpening apply to digital systems. There is the implication, then, that either a) the sensor of a digital camera does not give so precise a definition as fine-grain film, b) the focusing system of a digital camera is less good than its analogue predecessor, or c) that the lenses of today aren't so good as they were years ago.

I am all for digital cameras. They save silver and other dyes, and they don't require packaging for the films, which litter the countryside. They should, however, be much simpler to use – the array of buttons on the Nikon D4 dazzles me! But am I right in thinking that while most images require sharpening, they are by no means the complete answer to the maiden's prayer?

Raymond Hill, Essex

Mr Stoddart was referring to digital files only when he said that all images need a degree of sharpening. He is right, and the reason this sharpening is needed is not due to the lower quality of a digital photograph, but rather the scientific method of its construction. Many cameras, of course, sharpen images for us and thus remove the need for further sharpening on the computer, but others do not. As a general principle, better quality can be achieved by sharpening manually out of the camera on a powerful computer than is possible using more basic in-camera systems. The difference, though, may not be noticeable except in significant display sizes – Damien Demolder, Editor

A GENIUS OF SORTS

It was interesting to read in AP how Hasselblad staff as far afield as Denmark, Sweden, Italy and Japan worked together to keep the launch of its Lunar compact system camera secret from the press (*News*, AP 27 October). The 'thought-provoking' design and not-so-keen pricing should ensure that we don't see it in stores or in the hands of photographers any time soon. Now that's genius! Well, kind of...

Warren Christmas, London SW16



BACK CHAT

AP reader Greg Lewis reflects on the impact of photographic losses among flood victims

SPARE a thought for those victims of home-ruining flash floods who have lost more than just domestic possessions. Gone for many are the priceless memories stored in photographic albums of a family's personal history. Births to birthdays, school years to employment, a first car, engagements to weddings, they are all likely to feature somewhere. But not any more.

Television coverage may be here today and gone tomorrow, but the anguish for those left to face the devastation lasts indefinitely. Insurance policies can only help to recover necessities; they do not heal emotional stress.

Reality strikes home when you know someone directly who has faced the upheaval from torrents of filthy water cascading through their property. Long-standing family friends living in another part of the country have become victims and know at first-hand the destructive impact and its consequences.

After days of torrential rain this 'summer', a local river burst its banks with great force, and the unstoppable overflow hit their residential area within minutes. The impact created havoc in a usually quiet community going about its daily business. There was no loss of life, but losses in other ways were still serious. A televised news bulletin showed one resident from a different flood-hit town saying: 'It will take us months to get over this mess. It's not the furniture and carpets, it's things like all our family pictures that we can't replace. It's heartbreaking.'

In a moment of personal reflection, you can imagine being in other people's shoes. What if it were our house and our losses? Our grown-up children still find satisfaction in flipping through a boxful of albums during family gatherings. Comments about fashions of the day, hairstyles, missing teeth at school and 'did we really look like that?' are all part of the enjoyment. I can remember my granddaughter making a classic comment in her earlier years, telling a close aunt, 'You look like George Washington'.

Perhaps it is at times of tragedy that the value of our personal pictures takes on new importance. They do not have to be masterpieces, either. A grabbed Instamatic snapshot or something captured on a first SLR camera can have equal status in securing the moment. Keeping pictures has always seemed a natural thing for our family to do, but now we have added the word 'safely', meaning somewhere offering improved protection. Downstairs cupboards are definitely out of the question.

What also comes into consideration is the prospect of converting album contents to a digital format using discs or online storage. Time and effort are needed to achieve the right result, but the payback would be huge in the knowledge that decades of special moments are water-resistant at least.

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PHOTO INSIGHT



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

David Ward discusses his scene of a Scottish waterfall and how, through a particular choice of lens, he could capture the beautiful natural light

THIS image was taken at Glen Orchy in the Scottish Highlands. It is at a spot surrounded by trees where a gorge has formed into the riverbed, creating a dock fed by water flowing over and among the rocks. I had wanted to make an image of this gorge for a long time and I'd tried at various times of the day in different weather conditions, but always failed. However, it just so happened that on this particular day everything came together.

Shot in January in the early afternoon, it was about an hour or so before sunset so it was getting reasonably late in the day. The sky was really moody and the level of the river was just about right – sometimes you can't get across to those rocks in the middle because it's just too fast-flowing. Yet with the river being low, it meant that I could creep across to the centre and make a picture. It's usually quite tricky to get out to that point. I sometimes take groups there to photograph, but I tell them they can't walk out on the rocks in case they fall in. On this occasion, though, I was on my own and it didn't matter if I fell in!

I love the swirly patterns in the metamorphic rocks. I find them really interesting and it's what drew me to photograph the scene. The whole landscape has a very primeval feel – it has an air of legend, and that's what I wanted to try to convey in the photograph.

The image was shot using a 5x4in Linhof Technikardan film camera, using Fujichrome Velvia 50 film. I wanted to show the movement of the water to create a mythical feel, so I probably shot it with an exposure of 4–8secs with the lens stopped down quite a way, at around f/22–33. I say probably, because just after I took the picture I dropped part of the camera back into the water, so I was distracted afterwards and did not note down the settings I used! I managed to fish the camera back out, but had to put my arm up to my shoulder in water that was only just above freezing. Fortunately, the back was fine after it had dried out!

Many people make the mistake of thinking that this image was shot with the addition of artificial light, as it looks like the front rock is in a pool of light, but it's actually not. It's all shot using available light and there are a couple of reasons for it looking as it does. First, I used a very wide lens – 72mm – for a 5x4 camera, and this type of lens on a large-format camera creates what is known as a 'hotspot' in the middle of the image. As a result, the picture will be bright in the middle, with the light then falling off towards edge of the frame. This is just an artefact of the lens. You can buy a centre-spot filter to correct this, but I've always liked the effect it produces. It works really well for this particular scene, because if you've got a subject that has something like a rock in the centre of the image, that will be the exposure my light meter has told me to take, and everything else will be slightly darker around it. I think this all adds to the mood of the image.

Second, the image benefits from the addition of a 2½-stop graduated filter over the sky, to darken it slightly. I like darkness because it's emotive and it adds to the overall mood of the image. I did a minimal amount of post-processing to the scan, merely enough to make the file look like the transparency.

This is a photograph that I like very much, as I love the flow of energy through it. I like the way the water predominantly runs from right to left across the image and falls down towards the bottom left-hand corner, but in contrast the direction of the sky and the energy within it is going in the opposite direction towards the top-right corner. I like that contradiction. I wanted to make the image feel slightly mythical and I think I've succeeded in that because there's a darkness within it that I like. I feel that too often in landscape photography people try to show every single detail, and it's often what you miss out that can leave room for the viewer to bring their own story to the picture. **AP**

David Ward
was talking
to Jade Lord

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To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com





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LUMIX G Panasonic



A day of optical X-cellence

Panasonic and AP at Kew Gardens with the Lumix G series

Amateur Photographer and Panasonic teamed up to give 10 readers a chance to try out the new **Lumix G5** and to get some expert advice during a photography day at **Kew Gardens** in London. Here we present the best picture of the day

Tony Cook of Gloucestershire wins a Panasonic Lumix G5 kit for this picture of a sunflower bud



TONY SAYS: I had been a Nikon F3 user for years, and I had a bag full of prime lenses – and the whole kit weighed far too much. So, when I switched to digital photography, I promised myself that I'd just have one small body and a single lens to do everything. The body I chose was a Panasonic Lumix G1 – the first micro

four thirds camera – and I used the standard 14–45mm f/3.5–5.6 kit zoom lens. I chose the G1 because it has a viewfinder, as I much prefer to hold a camera to my eye, and the G1 gave me a very similar handling experience to the SLRs I had been used to. With only 12 million pixels, though, the G1 is now becoming a bit dated.

I'd read about the Lumix G5 and was very interested to use one. The things that appealed to me were the 16.05-million-pixel sensor and the same SLR styling that the G1 has – and I

was interested in the touchscreen options as I already use an iPad and an Android smartphone.

On the day at Kew I found that I really liked the way the G5 handled, with its ergonomic grip, button layout and flip-out LCD screen. I prefer a viewfinder for most subjects, but a screen that comes away from the body is ideal for street work.

What struck me most, however, were the fixed-focal-length, fast-aperture lenses in the Lumix range. For my sunflower bud picture I used the Leica DG Macro-Elmarit 45mm f/2.8 Asph Mega OIS. I could have got a picture of the bud with my standard zoom, but not with that creamy out-of-focus background or with the bud as large as it is in the frame. I've realised that while my zoom approach is convenient, you can't beat a wide aperture, and for that you need a fixed-focal-length lens.

I'm pleased with my shot, and with how sharp the hairs are on the edges of the leaves, and with the quality of the out-of-focus areas. This isn't my usual type of picture: I go for rich colours or bold black & white, so in some ways the Kew day has opened up a new style for me – or at least reminded me of what I liked so much about my Nikon F lenses. I guess that 45mm macro lens is something I'll have to buy next!

PANASONIC LUMIX G5 HIGHLIGHTS

- 16.05-million-pixel, micro four thirds sensor
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- Touchscreen operation
- Touch AF and touch shutter
- 1.44-million-dot EVF
- 6fps burst mode
- HD 1920x1080-pixel 50i movie shooting
- Tested AP 11 August 2012





PETER MCNAUGHTON

Documentary Photography

The Amateur Photographer Masterclass with Cathal McNaughton

Cathal McNaughton explains how to deal with the challenges of capturing the essence of a vibrant city as he shows four AP readers around Belfast. **Kim Kelly** joins them

IN THE 1980s, an advertising campaign ran in Northern Ireland stating that 'Belfast is buzzing' in an attempt to persuade reluctant shoppers to visit the deserted city centre blighted by bombings and shootings. Fast-forward to 2012 and the city really is buzzing, and with hordes of tourists enjoying the bustling pavement cafés there is little to mark Belfast out as any different to other European capital cities.

Gone are the soldiers perched on street corners and the armoured vehicles that rumbled through the city centre. In their place are buskers, street vendors, busy shoppers and the many quirky characters who tend to populate city

centres, often causing you to do a double-take. And it is for exactly for this reason that Cathal McNaughton has chosen Belfast for his fourth AP *Masterclass* in street photography.

When it comes to street photography, Cathal firmly believes it is essential to have an open mind and to leave your preconceived ideas about a city or a country behind you. 'I think people who aren't from Northern Ireland quite understandably have certain ideas about Belfast and what they are going to see,' he says. 'They possibly think that street photography in Belfast will entail dramatic shots of violence, soldiers and murals – the sort of thing you used to see on the TV news. These days, though, Belfast is pretty much like any other city.'

'If you are expecting dramatic scenes in Belfast city centre on a sunny Saturday afternoon you will be disappointed, and the same goes for any other city you might think you know. We can't rely on Belfast or any other city to give us great pictures – that has to come from us.'

According to Cathal, ditching the clichés and preconceptions is essential when trying to take images that capture the very essence of what a city like Belfast is all about – and the same rule can be applied anywhere. 'I want to see your Belfast, your city,' he tells the four AP readers who are joining him in the city where he started as a trainee press photographer aged just 17. 'I don't want to see a mishmash of ideas you have seen on the news. It has to be your reality.'

Street photography is about capturing the daily life of the city, he says. The photographers should aim to encapsulate the feel of the area they are photographing. 'In theory this sounds simple,' continues Cathal, 'but there also has to be some kind of focal point within the frame. We need to grab the viewer's attention. The picture must contain a question or an answer. In a sense your images are meant to look like a snapshot, totally uncontrived and simple. However, as we know, simplicity can be hard to attain.'



Your AP Master... Cathal McNaughton



In his career as a press photographer, Cathal has covered conflicts in Northern Ireland, Iraq and Afghanistan. Providing images to The Press Association and Reuters news agency, he has been named UK Press Photographer of the Year and received numerous awards, including the 2011 Amateur Photographer Power of Photography Award. Cathal is also a regular contributor to AP's *Photo insight* series. He is based in Northern Ireland. Visit www.cathalmcnaughton.com.

The AP readers... Hannah Johnston



Hannah is aiming for a career as a professional photographer when she completes her HND course at South Eastern Regional College in Lisburn. She uses a Fujifilm FinePix S5 Pro with an 18-55mm lens. 'Cathal has taught me that if you see something in front of you, don't photograph it straight on,' she says. 'You need to move around and not be lazy.'

Peter McAuley



Peter enjoys shooting wildlife and loves photographing birds. He uses a Canon EOS 40D with a 24-105mm lens. 'I would never have thought of coming to a city to take pictures,' he says. 'I'm amazed at the variety of subjects.'

Charles McNaughton



Charles lives in a rural area of Northern Ireland where he mainly shoots landscapes. He uses a Canon EOS-1D Mark III with a 24-70mm f/2.8 USM IS lens. 'I was very nervous about approaching people at first, but everyone has been very receptive,' he says.

Lauren Robinson



Lauren is a first-year photography student. She uses a Canon EOS 500D with an 18-55mm lens. 'Cathal has taught me that if you find the right background, it's important to wait for the right subject and it could take hours,' she says.

PREPARATION IS EVERYTHING

ON FRENETIC city streets it is easy to become overwhelmed, and unless you are totally prepared you risk missing out on capturing the everyday dramas that are being played out in front of you.

'In real-life situations things happen in an instant, and if you aren't ready you will miss it,' says Cathal. 'It sounds very simple, but time and again people lift their cameras to capture an interesting piece of action and later realise they had the wrong meter reading. Things aren't rehearsed and can't be repeated – street photography isn't like a photo shoot or taking a family portrait. There is no, "Sorry. Can you do that again?" It's frustrating, but if you miss it, you miss it.'

Cathal advises taking full control of the few things you actually can control. 'You can't control other people or the weather, but one of the things you have control over is your camera settings,' he explains. 'You must constantly be checking and changing your exposure to suit the lighting conditions.'

Today's *Masterclass* is taking place on a lovely bright autumnal day. The light is harsh and in these conditions shadows can be created in an instant. 'As you walk from

one side of the street to the other, the light can go from dark to light, which is 4 or 5 stops,' says Cathal. 'You need to be constantly updating and aware of the light.'

Due to the bright light, Cathal advises the students to set their cameras to ISO 200 with the option of changing to ISO 400 in darker or shadowed areas. This will allow the readers to maintain a fast shutter speed, which is important in street photography because things often move quickly.

So with this in mind, the attendees have their cameras prepared with the correct settings, ready for action. So, what's next?

'Relax,' says Cathal. 'You need to be calm and relaxed, and simply start walking, looking and listening. The best way to see anywhere is to walk around. You must get out of your car and get a feel for the place you are in. A lot of my pictures have come from spending hours walking, just taking in the atmosphere.'

But, as Cathal says, you must listen, too. Photography is not just about your eyes – you must use your other senses. You might hear something you can't see round any given corner.



STREET ETIQUETTE

THE QUESTION Cathal is asked most about street photography is 'What can I photograph?' His advice is simple: 'You need to ask yourself why you are taking a picture. It's inappropriate to poke fun at people through your photography. However, it's fine to use humour and to capture scenes of absurdity. I know this is often a fine line, but be sensitive and never exploitative.'

Cathal advises reading up on what your rights are and studying privacy laws so you can work confidently within the legal parameters. 'If it feels wrong and you aren't comfortable, then don't do it,' he explains. 'But saying that, you have to push your own boundaries.'

On the street photography *Masterclasses*, one of the reoccurring dilemmas for the students is how to approach potential subjects to make sure they are fine about being photographed. Many people find it hard to

put themselves out there and intrude on people. 'Every situation is different and there are no set rules,' says Cathal. 'For example, if you want to take pictures of a stallholder at a market you can ask them, but then you run the risk that they start reacting to you and posing, which is something you don't want.'

'I feel you can engage with people without actually speaking to them,' he continues. 'A nod or a smile lets them know you are taking a picture of them. If they see what you are doing they have the chance to complain and if not they should be fine with what you're doing.'

And Cathal warns that you shouldn't intrude too much on people's time and respect their boundaries. 'Don't linger too long around the subject,' he says. 'The person may be trying to work and you have to respect that.'

Example 2



CHARLES MCMAHON

‘You can achieve a great photo by taking a step back and learning patience’

PATIENCE

IN A FAST-PACED city environment, there can often be a tendency to race around frantically taking pictures, but Cathal advises the opposite approach.

‘It’s fine to go looking for pictures, but don’t become impatient if you don’t find any because quite often the pictures will find you,’ says Cathal. ‘People will often come to me in frustration and say they have taken only four or five pictures that day, and my response is that I would be happy if I had got one – and sometimes I don’t even get that! I don’t achieve a great picture every day and people should lower their expectations. It’s better to take one shot that will stand the test of time than 30 images that mean nothing.’

Cathal believes you can achieve a great photograph by taking a step back and learning patience. He points out that sometimes the photographer will find the perfect piece of light or a nice backdrop, but it is missing one element: a person. Often it is just a question of sitting quietly, composing the picture and waiting for the right person to walk into it. This could take hours, but it can often be worth it.

Cathal uses the example of Charles’s striking shot featuring a billboard picture of



CHARLES MCMAHON

the Manhattan night skyline to demonstrate this approach. ‘Charles found a nice cityscape backdrop,’ says Cathal. ‘He waited for a long time and shot a lot of different people walking past it, but none of them worked – some passed in the wrong direction or were too close or too far away, or wearing the wrong colour of clothing

(example 1). However, he waited a little longer for the right person to move into the frame in the right way, so it looked like they were walking in a city. It looks very effective (example 2).

Cathal adds that you mustn’t be afraid to scrap an idea and move on. Sometimes things just don’t work out.



PETER MCNAULT



Would you like to take part?

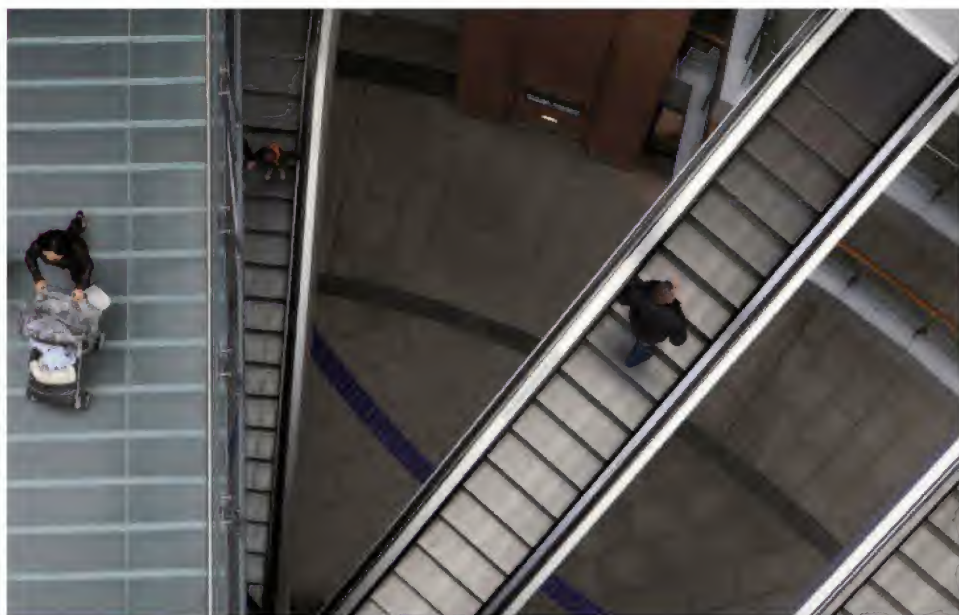
EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Luke Massey** (wildlife). Our next confirmed *Masterclass* is with Luke Massey in Reading, Berkshire. If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.

IT SHOULD go without saying that composition is one of the fundamental building blocks of any good photograph. Yet composition is not always as simple as it appears.

'Composition, much like handling exposures, is something that over time will become second nature,' he says. 'You'll look at a scene and begin to work on a virtually instinctive level.'

Cathal suggests to the attendees that they visually break down their environment: 'If you look around, you're surrounded by countless lines and shapes,' he says. 'But that's all they are – lines and shapes. Learn to see your environment in basic terms. Simplify the environment and you'll begin to understand how different forms work together.'

In Peter's image of a walkway (above), a complex combination of elements have come together to create a genuinely captivating shot. 'Peter's image contains a lot of unconventional and irregular forms,' says Cathal. 'That's what makes it so interesting. Because the subject – the feet walking on the translucent walkway – is so obvious and clear, it's actually a very pleasing image.'



CHARLES ROBINSON



LAUREN WILKINSON

KEEP IT CLEAN

ONE OF the main challenges of street photography is trying to keep the images uncluttered and simple in an environment that is often busy and full of distractions. A compromise has to be found between capturing the vibrancy of a situation without confusing the subject matter.

'Whenever you take a picture and someone looks at it, they should be able to tell immediately what they are looking at,' says Cathal. 'People regularly show me pictures and have to explain what it is that I am meant to be seeing. It's tricky, but you have to keep it simple because on the streets there are so many distractions in the background.'

Cathal says it's imperative that you really concentrate when you are looking through the viewfinder at what you want to be in the frame. Pay close attention to all the details and change angles if you need to lose some of clutter in the background.

'You could also shoot at $f/2.8$ or $f/4$ to narrow the depth of field and make the background more out of focus,' he says. 'A good example would be Hannah's picture of a woman with a box on her head [right]. Initially, when Hannah took the shot, it was messy. There was a lot going on in the background. Then, after a little discussion, I pointed out that if she adjusted her angle she could make the background cleaner.'

Just changing her position and opening up the aperture to $f/4.5$ meant that Hannah was able to transform her shot. Simple adjustments can make a world of difference.



HANNAH JONESTON

BLENDING IN



KIMBERLY JEFFREY

THE FLY-on-the-wall style of street photography is of paramount importance and can be compromised by the photographer if he or she doesn't blend into the surroundings.

'You need to use the minimum of equipment so you don't immediately stand out as a photographer,' says Cathal. 'That means no tripods or bulky equipment. You want to capture the reality of everyday life without the subject looking self-conscious or self-aware, so you want to be as inconspicuous as possible.'

'You certainly don't want to be the focus point, otherwise it changes the feel of the picture and destroys the integrity,' he adds.

'You want to capture the reality of everyday life, so you want to be as inconspicuous as possible'

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Landscape Photographer of the Year 2012

Top landscape photographer **Charlie Waite** unveils the winners, runners-up and highly commended entries for this year's **Take a view** competition

AS THE cool air of autumn becomes winter's icy sting and the sky turns to an angry bruise, it would be tempting to retreat from the elements and warm yourself in front of the fire. Not so for the landscape photographer. Such seasonal shifts are an excellent chance to get out there and start shooting.

Now in its sixth year, the Take a view Landscape Photographer of the Year competition has grown from strength to strength. The competition was founded by landscape photographer Charlie Waite and over the next eight pages we take a look at the winners, runners-up and a selection of the highly commended images. You can also see these images, and more, at the National Theatre in London in November, as well as in a new book. See page 33 for more details.





**JUDGE'S
CHOICE**
NICK WHITE

Overall winner David Byrne

Nikon D700, 24-70mm,
1/80sec at f/16, ISO 200

◆ 'We stayed the night at Lindisfarne to catch the sunrise, which was a good job as the causeway to the town was covered by the sea,' says David. 'It is an iconic place and these upturned boats, which have been made into fishermen's huts, are quite a sight to see.' To see more of David's images, visit www.85mm.co.uk.

Overall Young winner Stephen Colbrook

Canon EOS 450D, 18-55mm,
2.5secs at f/11, ISO 200

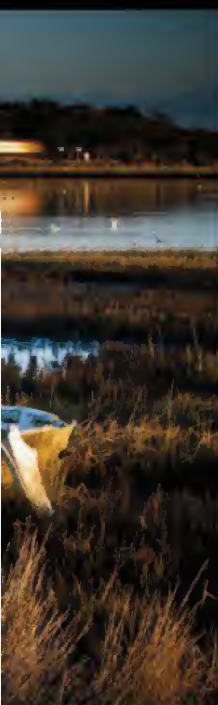
◆ 'I love the mysterious and unusual effect that fog creates,' says Stephen. 'This photograph was taken while exploring Oxford in an especially dense covering. The old architecture of the city took a different, more ominous look from its usual romantic appearance. The diagonal lines of the buildings, combined with the focal point of the distant man, help to draw the viewer in.'

Charlie Waite says

'The slope of the castle mound is pivotal to this image as it is repeated in the upturned boat sheds. Black & white treatment gives a historical sense of a darker past.'

Charlie Waite says

'This shot is very much reminiscent of the work of Brassai. It's an atmospheric image worthy of a film noir director.'



Network Rail 'Lines in the Landscape' Award Graham Hobbs

Pentax K10D, 18-55mm, 0.3secs at
f/22, ISO 100

◆ 'Although there are more photogenic wrecks around Poole Harbour in Dorset, this fibreglass canoe made the right contrast with the sleek trains that cross Holes Bay,' says Graham. 'I had noticed previously that the rising sun hits the rail bridge full on in mid-winter and the bridge reflects the light dazzlingly, which had the makings of a second point of interest strong enough to balance the wrecked canoe.'

Charlie Waite says

'A clever juxtaposition between the old boat and the shimmering new train. The light on the boat helps us to enjoy the relationship between the two.'



Classic view winner David Byrne

Nikon D200, 10-24mm, 1/60sec at f/14, ISO 400, b&w filter

◆ 'I'd seen this group of trees on the web and thought it would look quite unusual photographed in infrared,' says David. 'I tried to get the wraparound effect by using a wideangle lens. The Nikkor 10-24mm lends itself well to IR photography, not suffering from any hotspots.'

Charlie Waite says

'The infrared treatment here lights the tops of the trees and reinforces the amphitheatre feel. The grasses ensure foreground interest.'



Classic view runner-up Simon Park

Nikon D3, 70-200mm, 1/1000sec at f/7.1, ISO 1000

◆ 'This is Douglas Promenade on the Isle of Man, and the energy and movement of the sea on this particular day was amazing,' says Simon. 'I was ready and waiting, and got many good frames before I heard a clap of thunder and reacted instinctively, tripping the shutter.' To see more of Simon's images, visit www.simonparkvisions.com.

Charlie Waite says

'It is rare that a landscape can convey sound, but surely we can all hear this ferocious sea and its threatening nature.'



**JUDGE'S
CHOICE**
JOHN
LANGLEY

Living the view winner **Paul Bundle**

Pentax K20D, 50-135mm, 1/15secs at f/16, ISO 100, filters

♦ 'Dawn in March, and it was raining at Loch Ard,' says Paul. 'I had just taken a sunlit shot towards the west, when at the other end the mist lifted, revealing a near-monochromatic mixture of light, shadow and reflection.' To see more of Paul's images, visit www.paulbundle.com.

Charlie Waite says

'The fusion of sky and water by mist creates an image almost of one's imagination, yet the minuscule boat with two figures hauls the viewer back to the reality.'



Living the view runner-up

Les Bennett

Nikon D300S, 70-300mm, 1/160sec at f/5.6, ISO 400

♦ 'It was a bitterly cold February afternoon,' says Les. 'On the journey home, near Milton Abbot in West Devon, we bumped into Colin, a local shepherd, who was on the way to give his sheep their evening feed. We tagged along, in the hope of a photo opportunity. He treats each animal almost as a pet, which you can probably gather from the result.'

Charlie Waite says

'I have always longed to see more humour in photography and here is an image that will produce a fond grin on the face of everyone who looks at it. The composition – with the dark fir behind, the shepherd's head and the shape made by the sheep – interlocks sweetly.'

Urban view winner Simon Butterworth

Canon EOS-1Ds Mark III, 400mm, 1/100sec at f/11, ISO 200

◆ 'An imposing row of traditional Scottish tenement buildings,' Simon says. 'The opposite side of the street was demolished by German bombing in the Second World War.' To see more images from Simon, visit his website at www.simonbutterworthphotography.com.

Charlie Waite says

'The austere composition and the step-like roof formations mirrored on all buildings establish a coherent relationship that makes this an exceptional photograph.'

Urban view runner-up Bill Terrance

Canon EOS 5D Mark II, 24-105mm, 1/125sec at f/8, ISO 200

◆ 'This picture was taken at Edinburgh Castle,' says Bill. 'During our visit, there was a thunderstorm and most people took shelter in the castle entry gate – all except for this hardy soul, who preferred to wait it out in the open.'

Charlie Waite says

'The rhythm of the cobbled street emphasised by the lashing rain, along with the solitary figure of the sheltering man, makes the sensation of being out in the driving rain truly tangible.'



JUDGE'S
CHOICE
DAVID
WATCHUS



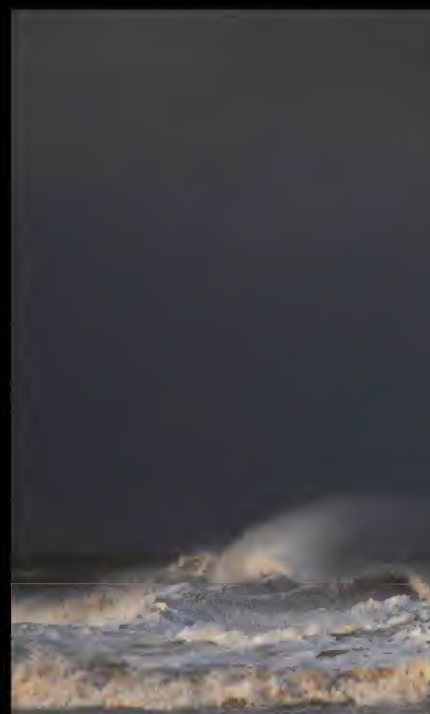
Your view runner-up Robin Hepburn-Evans

Canon EOS 5D Mark II, 105mm, 1/800sec at f/8, ISO 250

◆ 'On arrival at New Brighton lighthouse, I could see the waves lashing it,' says Robin. 'The gale-force winds were lifting the spray in great plumes of white. At that moment the sun was partly obscured by very thin cloud, which gave a more interesting light than the full-on version. I ended up thigh-deep in the waves, battling 60mph winds, to get this shot.' To see more of Robin's images visit www.flickr.com/photos/tornado00.

Charlie Waite says

'The three flicks of surf enliven this image and contrast so well with the sense of permanence and safety that the lighthouse conveys. The dark grey of the stormy sky provides a perfect backdrop.'



JUDGE'S
CHOICE
DAMIEN
DEMOLDER



Your view winner **David Baker**

Canon EOS 5D Mark II, 70-200mm, 0.6secs
at f/16, ISO 100, tripod

♣ 'This image was taken in March,' says David. 'It is part of a project involving a particular area of the New Forest that I am visiting at, or a little after, dawn when there is mist.' To see more of David's images, visit www.milouvision.com.

Charlie Waite says

'The epitome of landscape elegance. The tunnel effect created by the dark sides of the image leading to the light give it an uplifting, ethereal quality.'

HIGHLY COMMENDED

In addition to the winning and runner-up images, the judges chose several other photographs that they felt



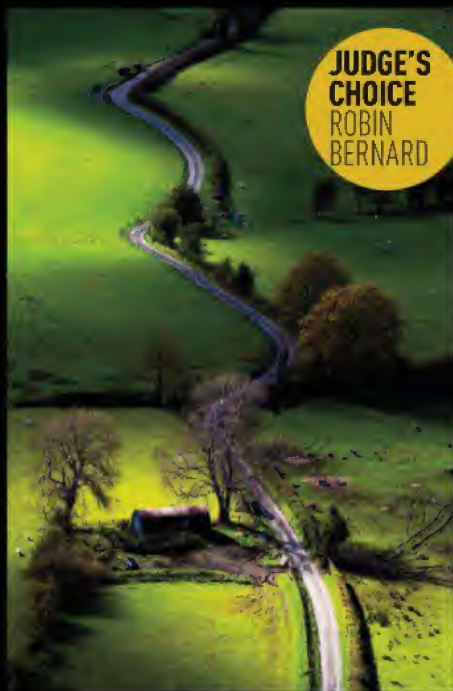
Your view **Andrew Cosway**

◆ Canon EOS 5D Mark II, 17-40mm, 1/6sec at f/16, ISO 50



Living the view **Bill Crookston**

◆ Canon PowerShot G11, 1/500sec at f/4.5, ISO 200



Living the view **David Byrne**

◆ Nikon D700, 70-200mm, 1/800sec at f/16, ISO 200

Living the view **Chris Beesley**

◆ Pentax K100D Super, 10-20mm, 1/15sec at f/8, ISO 200

Classic view **John Finney**

◆ Nikon D300, 70-300mm, 1/1000sec at f/5.6, ISO 200



Classic view **Craig Denford**

◆ Sony Alpha 200, 28-70mm, 1/2sec at f/22, ISO 200, ND grad

Classic view **Angus Clyne**

◆ Canon EOS 5D Mark II, 20mm, f/22, ISO 50



THE JUDGES

Charlie Waite

Landscape photographer
Landscape photographer and
founder of the Take a view Awards.

Damien Demolder

Editor, *Amateur Photographer*
Damien was appointed Editor of
AP in 2007 and has a wealth of
photographic experience.

David Noton

Landscape and travel photographer
David is an award-winning
photographer who is one of the
finest in his field. His work is
published to great acclaim.

Monica Allende

Picture Editor,
The Sunday Times Magazine
Monica began her career
commissioning travel photography
She now works for *The Sunday
Times Magazine*.

Robin Bernard

Director of Bayeux, one of
London's leading photographic
and imaging companies
Robin founded Bayeux 11 years ago.
The company offers a wide range of
modern techniques, and traditional
darkroom skills.

John Langley

Director of External Relationships
and Partnerships, National Theatre
John has helped the National to
become renowned for its full and
varied free exhibitions programme

Nick White

Epson UK
Nick joined Epson five years ago
and has extensive experience in
the trade side of photography.

David Watchus

Publisher, AA Publishing
David took over as publisher at the
AA in 2006, after working in a
variety of roles within the business.

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should be highly commended. Here is a selection of some of them



Classic view Steven Horsley

◆ Canon EOS 5D Mark II, 70-200mm,
1/350sec at f/5.6, ISO 200

JUDGE'S
CHOICE
MONICA
ALLENDE



BOOK

*Landscape
Photographer of the
Year - Collection
06* (ISBN 978-
0749573652)
is published in
hardback by AA
Publishing and has
224 pages. The
normal price is £25,
but AP readers can
order it for £15 with
free standard p&p
to UK mainland and
Ireland. Visit the AA.com/shop/land6 or
call 01903 828 535
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Urban view Giles McGarry

◆ Nikon D300, 50mm, 1.6secs at f/2.8, ISO 200



Urban view Stephen Chung

◆ Nikon D300, 18-70mm, 41secs at f/16, ISO 200





The Take a view – Landscape Photographer of the Year 2012 exhibition, in association with Network Rail and Epson, will go on show at the Lyttelton Foyer, National Theatre, London SE1 9PX, from 12 November 2012-12 January 2013. Tel: 0207 452 3000. Website: www.nationaltheatre.org.uk. Open Mon-Sat 9.30am-11pm (excl Bank Holidays). Selected Sundays from noon to 6pm. Admission free. Charlie Waite will be giving tours of the exhibition on selected dates. Contact the National Theatre Box Office or website for times and ticket information. A full list of all winners can be seen on www.take-a-view.co.uk from 10 November.

Digital SLR CHRISTMAS CASHBACK - UP TO £70 CASHBACK ON SELECTED PRODUCTS see website

D3100 14.2 megapixel Full HD movie clips Intuitive to use EXPEED 2 Engine Live View shooting  D3100 & 18-55MM VR Lens £349.00 or £8.19 Per month INC. FREE NIKON ACCESSORY KIT WORTH £55	D3200 24.2 megapixel EXPEED 3 Engine Full HD movie clips Live View shooting Wireless Capability  D3200 Body £419.00 £7.37 P/m D3200 18-55 VR Kit £479.00 £8.43 P/m	D5100 16.2 megapixel DX-format CMOS image sensor Full HD Movies  D5100 Body £379.00 £7.78 P/m D5100 18-55 VR Kit £449.00 £7.90 P/m D5100 18-55 + 55-200 VR Twin Lens Kit £599.00 £8.78 P/m INC. FREE NIKON ACCESSORY KIT WORTH £55	D90 12.3 megapixel DX format CMOS image sensor built-in self-cleaning sensor unit  D90 Body £469.00 £8.25 P/m D90 + 18-105mm Lens £625.00 £9.17 P/m
D7000 16.2 megapixel CMOS sensor Full HD 1080p Video Recording  D7000 Body £719.00 £10.55 P/m D7000 18-55 VR Kit £789.00 £11.57 P/m D7000 18-105 VR Kit £889.00 £13.04 P/m INC. FREE NIKON ACCESSORY KIT WORTH £59	D600 24.3-megapixel FX-format CMOS sensor Multi-CAM4800 39-point AF system  D600 Body £1599.00 £23.46 P/m D600 24-85mm Kit £1999.00 £29.33 P/m	D800 D800E 36.3 MP FX sensor Autofocus system Full HD Video Optical Low Pass  D800 DSLR Body £2150.00 £31.54 P/m D800E DSLR Body £2539.00 £105.79 P/m	D4 16.2 MP FX sensor Amazing speed Full HD Video Shooting Features User Friendly Enhanced Connectivity  D4 DSLR Body £4699.00 £195.79 P/m


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© BRUCE DAVIDSON/MAGNUM PHOTOS

Changing times

Black Americans,
New York City.
From the series
'New York (Life)'
1961-65, by
Bruce Davidson
(b 1933)

This autumn, London's Barbican Art Gallery presents photography of the 1960s and '70s by some of the world's greatest photographers. **Gemma Padley** speaks to the exhibition's curator **Kate Bush** to find out more

ONE OF photography's unique qualities is its ability to freeze a moment in time so that many years later we can remind ourselves of what happened at the exact moment the shutter was fired. In documentary photography especially, there is no escaping the fact that what we are looking at in a photograph really happened. These thoughts are at the forefront of my mind as I walk through the Barbican's latest exhibition, *Everything Was Moving: Photography from the 60s and 70s*. Although I'm too young to have experienced those times first-hand, photography's intrinsic capacity to record history and evoke emotion was brought powerfully home to me.

The exhibition presents hundreds of colour and black & white images by 12 international photographers, including Bruce Davidson, Larry Burrows, David Goldblatt, Shomei Tomatsu and Li Zhenheng, to name just

five who were witness to some of history's most radical and defining moments: the Civil Rights Movement in America; the Vietnam War; apartheid South Africa; the legacy of the bombing of Nagasaki and Hiroshima in Japan; and China's Cultural Revolution.

As Kate Bush, the exhibition's curator and head of art galleries at the Barbican points out, there was a huge amount of political and cultural change during these two decades. 'The exhibition is set in a period where the world was changing very rapidly,' she explains. 'The 1960s and '70s were the defining decades of the modern period. This exhibition invites visitors to think about how our present has been shaped by events of the past.'

By bringing together a generation of photographers under one roof, the exhibition, as writer and photo historian Gerry Badger writes in his introduction to the accompanying



Visitor looking at Li Zhenheng's work at the *Everything Was Moving: Photography from the 60s and 70s* exhibition at the Barbican Art Gallery in London

COURTESY BARBICAN ART GALLERY © JANE HOSKIN, 2012



© 2012 SUCCESSION RAGHUBIR SINGH



catalogue, 'takes a fresh look at the photography of the 1960s and 1970s'.

CENTRAL THEMES

Selecting photographers who were working in regions where significant events were unfolding during the '60s and '70s, Kate chose those whose work can be viewed as 'records of enormous social and artistic significance' – photographers who were in tune with what was happening around them and presented their personal take on events. For example, South African photographer Ernest Cole's thought-provoking images

present a revealing picture of life for black people under apartheid in South Africa, while Raghubir Singh's vibrant colour images capture the character of India at this time.

Featuring work from territories such as the Americas, the former USSR, Asia, West Africa and India, the exhibition addresses issues ranging from cultural freedoms of expression and struggles for civil liberties, to oppression, the decline of the old imperial Western powers and the emergence of new superpowers. It touches on the Cold War and post-colonialism, turning the spotlight on places that experienced intense social and political change, for instance South

Below the Howrah bridge, a Marwari bride and groom after rites by the Ganges, India, 1968, by Raghubir Singh (1942-1999)

Africa, China and Vietnam. 'Each of the 12 photographers have something important to say about our world,' says Kate.

CURATING THE EXHIBITION

Selecting the (more than 400) images and making them 'work' together on the walls took a considerable amount of time and thought. Once Kate had chosen the photographers, she had to find a way to shape the exhibition to create a synergy between the individual bodies of work. Her intention was not only to capture a sense of each individual photographer's vision, but also to maintain an overall



picture of what was going on during this time. 'Each photographer has his or her own story within the whole,' she says. 'In a way, the exhibition is like a book with 12 chapters. I've tried to get to the crux of the individual photographers, but there is also a narrative flow. At moments there are threads that connect the separate bodies of work.'

A DIFFERENT PERSPECTIVE

As Kate explains, the 'history of photography' is often narrated from an American or Western European perspective, and important photographers from other parts



Above right: A Yé-yé posing, 1963, by Malick Sidibé

Right: Sarah and George Manyani in their house, Emdeni Extension, Soweto, South Africa, August 1972, by David Goldblatt



© MALICK SIDIBÉ. COURTESY FIFTY ONE FINE ART PHOTOGRAPHY, ANTWERP

'Each photographer has his or her own story within the whole, but there is also a narrative flow. At moments there are threads that connect the separate bodies of work'



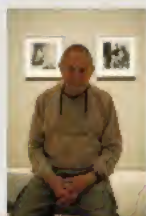
COURTESY OF THE PHOTOGRAPHIC AND GROOMING GALLERY, JOHANNESBURG. © COPYRIGHT 2012 DAVID GOLDBLATT



COURTESY OF THE PHOTOGRAPHIC AND GOODMAN GALLERY, JOHANNESBURG © COPYRIGHT 2012 DAVID GOLDBLATT

DAVID GOLDBLATT

The South African has photographed his home country for more than 50 years. Here he discusses his approach and vision



'THERE ARE many reasons why I was drawn to photography,' says David Goldblatt (pictured left), 'but perhaps the most urgent and lasting reason was the

excitement that came from looking at my world through a camera. The camera demands that one looks intensely and closely, and at the same time enables you to do this. If you don't "see" coherently and analytically, then you make bad photographs.

'Photography is largely intuitive, I think, and in my case – for I can only speak about me – it's a process that involves looking at my world and arriving at outcomes that I find reasonably coherent. Over the years I've looked at various aspects of my country. I'm drawn to photographing South Africa and I have a kind of visceral relationship with the country. I rarely photograph (in my personal work at least) outside of South Africa. I knew early on that if I speak to

anybody through my photography, firstly it is to myself and secondly it is to my South African compatriots.

'One of the problems for me as a photographer is that when I take a photograph and look at it immediately afterwards, I'm often affected by vanity – I think that the photograph isn't quite as good as I thought it was when I took it. There is a process of "coming to terms with" a picture. It takes time for me to realise that a picture that appeared to me to be a complete failure was actually OK.

'I learned very early on to be critical of my own work. The process of re-examining and re-evaluating a photograph never stops. My problem is that at 81 I don't have another 25 years to change my mind about a picture, so I have to make my evaluations a little faster. I find, too, that as I get older I have to watch myself as I am becoming less critical of my work. You have to keep yourself sharp.'

To see more of David's work, visit www.goodman-gallery.com/artists/davidgoldblatt

Saturday morning at the hypermarket: Semi-final of the Miss Lovely Legs Competition, 1979-1980, by David Goldblatt



of the world are sometimes forgotten. One of the aims of the exhibition is to remind people that there was a lot happening in photography outside of America during the 1960s and '70s.

'Photography didn't just happen in the West,' says Kate. 'The show moves from the Ukraine in the former Soviet Union to Japan, Vietnam, Cambodia and China, Mali in West Africa to India and Pakistan, while downstairs in the gallery there are photographers who were working in South Africa and the Americas. The challenge was to take a period of time and look at what was happening contemporaneously in photography in different parts of the world.'

'One of the difficulties with presenting histories of photography is that there is never enough time, space or money to tell the whole history, but that's no reason not to do it. If you don't try to show [another history], you will always have the same history of photography from the same perspective.'

COMPOSITION AND CONTENT

Kate was particularly interested in each photographer's approach to composition, form and content. 'Form and content are equally important [in these images] whether we call the work "art", "photography" or "documentary"', she says. 'For example, David Goldblatt explained that he composes right to the edge of the frame so that

Below: Khe Sanh, Vietnam, April 1968, by Larry Burrows



© 2012 LARRY BURROWS COLLECTION

COURTESY BARBICAN ART GALLERY © JANE WOODSON 2012



© THE ERNEST COLE FAMILY TRUST COURTESY OF THE HASSELBLAD FOUNDATION, GOTHE WOODS, SPAIN/PA

every element is crucial to the final picture. Although many of these images are about "the instant", there is a huge amount of skill that goes into their execution.'

Some of the prints in the exhibition are vintage, Kate adds, while others are modern. 'The Ernest Cole prints are vintage and are really precious because the negatives have been lost,' she says. 'The William Eggleston dye transfer prints are also vintage, but David Goldblatt's silver-gelatin prints are modern.'

'David took an active involvement in the selection and presentation of his work, but for Raghubir Singh, who is sadly no longer with us, I worked with his estate and family. In other areas of the exhibition, for example with Ernest Cole's photographs, we worked closely with the Hasselblad Foundation [which looks after Cole's photographic archive] to ensure historical accuracy with regard to what Ernest had defined in his work.'

PHOTOGRAPHY'S 'COMING OF AGE'

The 1960s and '70s was also the period when photography as a medium diversified and came into its own, Kate explains. In preceding decades photography had struggled to be accepted as an 'art', but with art galleries and museums beginning to exhibit photography, it could finally take its place alongside other arts such as painting and sculpture.

By exhibiting a number of colour prints by American photographer William Eggleston, who is largely regarded as a pioneer of colour photography, the exhibition nods to photography's experimental, abstract and artistic nature. 'Photography flowers as a modern art form during this period,' says Kate. 'The exhibition is about the development of the medium of photography and photography's unique relationship to the world, to real events and real experience.' **AP**

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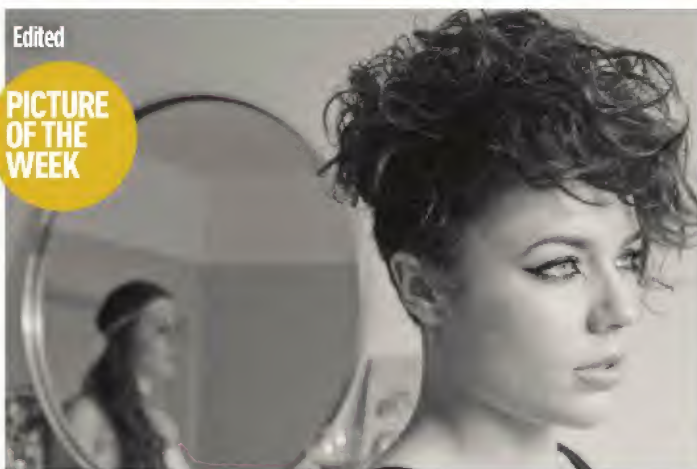
Above: Several hundred thousand Red Guards attend a 'Learning and Applying Mao Zedong Thought' rally in Red Guard Square (formerly People's Stadium). Harbin, Heilongjiang province, China, 13 September 1966, by Li Zhensheng

Handcuffed blacks were arrested for being in a white area illegally, by Ernest Cole (1940-1990). From House of Bondage Period: 1960-1966

Everything Was Moving: Photography from the 60s and 70s is on at the Barbican Art Gallery, Barbican Centre, Silk Street, London EC2Y 8DS, until 13 January 2013. For more information call 0207 638 4141 or visit www.barbican.org.uk/artgallery/event-detail.asp?ID=13613

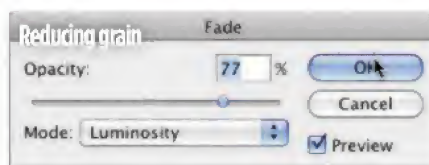
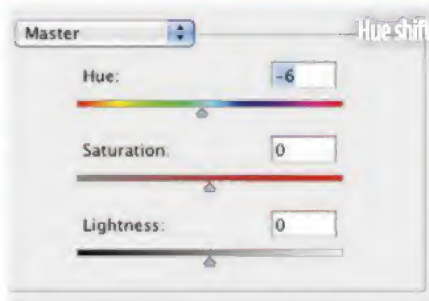
AP Appraisal

Expert advice, help and tips from AP Editor Damien Demolder



Edited

PICTURE
OF THE
WEEK



Girl with mirror George Frazer

Canon EOS 600D, 18-55mm, 1/80sec at f/5, ISO 200

THIS is a really nice picture. It's a great idea – the visual joke of a different girl in the mirror – and the monochromatic treatment works well. I like the composition and the depth George has created, and the blank wall makes the reflection really stand out.

I'm going to be a little picky and say that the colour tone that has been added is a little too strong and a touch too cool, so the first thing I did was adjust the hue of the picture to add more red. Then, once I was happy with the colour, I reduced the saturation of the picture to make the tone much more moderate – you can see the difference in the 'before' and 'after' split image shown here.

As the light is striking the girl's face at quite a sharp angle, it is showing up even the tiniest flaws in her skin, so I used the Blur tool to smooth her cheek, and the Cloning tool to cover larger areas.

Often, skin complexion can be disguised by adding a new pattern, so I applied a layer of grain to the image, which effectively hides what I didn't take away with the blur-smoothing. Grain always appears as coloured dots, so I faded the filter effect to the luminosity of the shot and then reduced the overall impact by reducing the opacity – do this until the picture looks right.

Then I tidied up a few dust spots using the Cloning tool. There's no excuse for allowing dust to remain in an edited image, but even so, George, I like your picture that much you still win the picture of the week award.



WIN

Every reader* whose picture appears in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

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Sunset Aniruddha Pal

Nikon D90, 18mm, 1/200sec at f/7.1, ISO 400

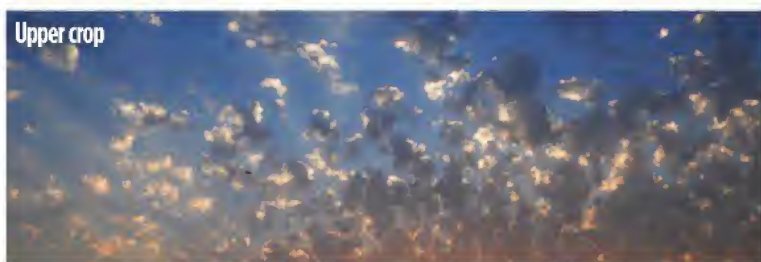
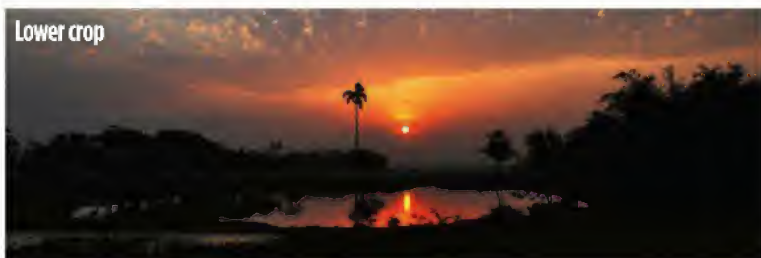
WITH a spectacular scene such as this that has so many amazing things going on, we don't know where to look first. And that's the problem – I don't know if Aniruddha wants me to look first at the sky, the tree or the reflection in the water.

This is a classic case of there being too many subjects. As wonderful as the scene is, we have to make a decision at the time of shooting about what we want to point out to the lucky people looking at our picture. To demonstrate what I mean, I've made a series of crops that each stand as individual images that are stronger in their own right than the whole – because each is about just one thing. In the lower crop we can concentrate on the reflection in the water, in the upper crop we can admire the amazing light on the clouds and in the middle crop the tree becomes the more important element. Cropping upright makes a completely different case, where the subject becomes not the objects within the scene but the graduation from deep warm orange to the powerful cool blue.

It truly is a fantastic scene, but as always we need to have a clear and simple message if our viewers are going to understand what we are saying.



'It truly is a fantastic scene, but we need to have a clear and simple message'



Black & white portrait Ana Pimentel

Nikon D3100, 18-55mm, 1/640sec at f/5.6, ISO 3200

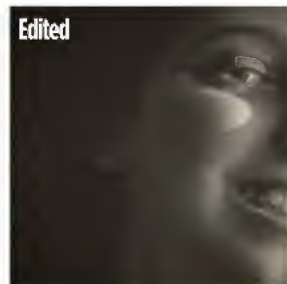
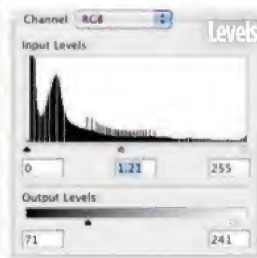
THIS is quite an unusual composition for a portrait. There is something appealing about Ana's picture, but ultimately the fact that the girl's face is cut off awkwardly on the right of the frame and we are looking up at her are elements that are so distracting it is difficult to concentrate on what we are supposed to be looking at – the girl's face.

The other problem is that there is so much overexposed skin in the shot. That creates white space, which draws our attention, not only to the right of the girl's head but also to those streaks across her cheek.

The first thing I did was reduce the contrast of the image, so I used Levels to pull down the highlights, and then lighten the blacks using the output sliders at the bottom of the graph. I also used the midtone slider to darken the middle greys. Next, I recomposed the image using a square crop that rebalances the frame a little. The girl is still on the right, but there is less space on the left to emphasise the fact.

The more moderate tones after the Levels adjustment – with the missing blacks and muted whites – are reminiscent of the flare of a lens from the 1930s, so I've added a colour layer for a warm/sepia effect. The light patches on her cheeks are still too distracting, though, and really should have been avoided at the time of shooting, I've removed the lower two so you can see what the picture would look like without them, but the upper one is still on her cheek.

This finished image is still far from perfect, and the composition, while improved, is strikingly odd. It's unfortunate the subject is baring her teeth, as otherwise the picture would have appeared less peculiar – and that's always the photographer's fault, not the model's.



A tripod is a tripod. Right?

Not for us. It is not black and heavy, and it does not have only one use.

A tripod is a multi-functional camera stabilising system, with limitless potential for evolution and adaptation. A tripod is an extension of you, a reflection of your character, and of the photographer you aspire to be (unless you have already surpassed "legend" status).

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It is a monopod, a macro stabiliser, a laptop platform, a flash-gun holder, a light stand, a tethering tool, a video rig and a shoulder mount. A tripod is a beautiful ensemble of premium carbon fiber and aircraft grade magnesium alloy, perfectly camouflaged and fantastically extrovert.

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Phocus Accent for iPhone 4/4S From £89.99

www.johnsons-photopia.co.uk

FOR ALL the convenience of a camera phone, the fixed wideangle field of view on most models is a limiting factor. One solution is the Phocus Accent, an interchangeable lens-mount case for the iPhone 4/4S (one for the iPhone 5 is on the way). It is made from plastic and features a raised front grip, three tripod mounts, a shoe mount and a 37mm lens mount. There are three lenses available: a 2x telephoto, +10 macro, and 0.45x wideangle.

The case brings the phone closer to a 'normal' camera shape, but is a little bulky considering it houses such a compact-sized phone. The shutter, however, still operates via the touchscreen. Of all three lenses, the macro is possibly the most useful, enabling a closer minimum focus distance. Centre sharpness is largely unaffected in both telephoto and wideangle lenses, but severe lens distortion accounts for loss of, and soft, edge detail, with the telephoto lens also suffering from fringing. A three-lens bundle is available for £124.99. The two-lens bundle (£89.99) does not include the telephoto optic. **Tim Coleman**

Amateur Photographer
Increases an iPhone's versatility, but compromises image quality



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Lens Band £5.95

www.cameraclean.co.uk or call 01793 855 663

THOSE who own a DSLR zoom lens (without a zoom lock) will have no doubt experienced lens creep, a problem whereby the lens extends or retracts on its own when it is pointed at an angle other than horizontal. This is especially frustrating when trying to compose a shot precisely, because the lens must be physically held in place during capture, which is never ideal.

Standard rubber bands can go some way to dealing with the issue, but the Lens Band is a fully effective product. It is placed on a fixed part of the lens barrel, without interfering with the focus ring, and then part of it is shifted onto the movable zoom ring to fix it in place, thus preventing creep. The Lens Band is available in seven different colours. There is no denying this is a useful product, but it seems a little overpriced considering that most rubber wristbands can do the same job.

Tim Coleman

Amateur Photographer
An effective, if overpriced solution for lens creep



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-GH3

The company's flagship compact system camera features a refined sensor, 1.74-million-dot OLED EVF and comprehensive video capture functions.

AP 17 November

Olympus XZ-2

We test this new 12.1-million-pixel advanced compact camera from Olympus.

AP 17 November

Fast-aperture, high-end compact cameras

We round up six of the best such models, including the Nikon Coolpix P7700 and Sony Cyber-shot DSC-RX100.

AP 24 November

Fujifilm X-E1

It's a more compact and affordable option than the company's X-Pro1, but the X-E1 uses the same sensor and has a higher-resolution EVF.

AP 1 December

Olympus E-PL5

The Olympus E-PL5 uses the same sensor as its flagship OM-D, but is a more compact model with a tilt LCD screen.

AP 8 December

Power meets
precision

Focal length: 220mm • Exposure: F17.1/1/1000 sec • ISO 100 • WB: Daylight, Handheld

SP 70-300mm F/4-5.6

Di VC*USD (Model A005)

The Tamron SP 70-300mm F/4-5.6 Di VC USD.

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* The Sony mount does not include VC image stabilization, as Sony digital SLR bodies include this functionality.

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TAMRON
New eyes for industry

Here the perspective corrections have been made using the Keystoning tool



DxO ViewPoint

Vincent Oliver tests DxO ViewPoint, a software application for correcting perspective and distortions

WHEN shooting buildings with a wideangle lens, images can display unwanted perspective distortions, especially if the camera is tilted upwards in order to get everything in. There are several solutions to this, from choosing a longer lens and moving further back, to using a perspective-control lens or manipulating the picture in Photoshop. An alternative solution is offered by DxO in the form of its ViewPoint software.

DxO ViewPoint is an application for correcting perspective and distortions in an image; perspective can be corrected in the vertical or horizontal plane, or even in a head-on shot that hasn't been correctly aligned. ViewPoint installs both as a standalone product and as a plug-in to Photoshop or Lightroom. As a standalone version, it opens JPEGs or TIFF files (but not raw or Photoshop PSD files). However, when used as a plug-in it can be used with any file that is open in Photoshop or Lightroom.

The interface is simple in appearance.

The toolbar at the top contains nine icons: Display corrected image; Before and after image; Fit to screen; 1:1 view; Zoom settings; Grid; Pointer; Hand; and Zoom slider. On the right-hand side are the correction options: the first panel is Anamorphosis, which corrects distortions made by wideangle lenses. The second panel contains the Keystoning effects. At a simple level there is the choice of Vertical, Horizontal or Rectangle. Clicking on the drop-down arrow reveals the advanced settings, which enable the user to add numeric values for the corrections needed, or simply drag the sliders. Below this is the Horizon tool, which can be used on a horizontal or vertical element in a picture. A slider can also be used to fine-tune the correction.

The next panel is a Crop tool, for which the correction options are Auto and Manual, plus an Aspect Ratio drop-down list that includes several options from Unconstrained, 16:9, 5/4 through to 1/1. The

FEATURES

- Correct distorted subjects
- Fix Keystoning
- Straighten the horizon
- Automatic cropping
- Intuitive interface
- Works as standalone product or as Photoshop/Lightroom plug-in

last panel is Visualization Loupe, which is a 100% or 200% magnification of the cursor position, or it can be set to magnify the anchor point that is being positioned.

IN USE

Import a photograph by selecting either File>Open or drag and drop an image onto the workspace. If using Photoshop, images can be sent directly to ViewPoint via the Filter>DxO Labs option.

Click on a Keystoning option – Vertical, Horizontal or Rectangle – and guide lines appear on the image; the line colour can be changed to contrast with the scene. Drag an anchor point to the base position of an image, then move the top anchor to the top position, being sure that the line follows an upright line in the photo. Repeat the process on the other line,

Minimum system requirements

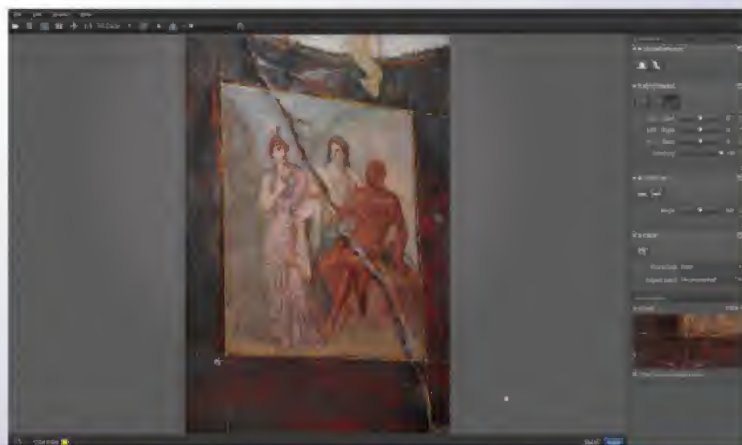
Windows

Windows XP, Vista, 7, Intel Pentium 4 processor or AMD equivalent (Pentium Dual Core or higher/equivalent recommended), 2GB RAM, 400MB available disk space

Macintosh

Mac OSX 10.6 Snow Leopard, OS 10.7 Lion, OS 10.8 Mountain Lion, Mac Intel processor, 2GB RAM, 400MB available disk space

A 64-bit operating system with 4GB RAM is strongly recommended. Works as a plug-in for Adobe Photoshop CS3-CS6 and Lightroom 3-4



Left: Corrections being applied with a Keystoning rectangle

Wideangle



Anamorphosis correction



Far left: Photos of people taken with a wideangle lens can produce stretched faces at the edges

Left: Using the Anamorphosis correction cured the problem

making sure that it follows an upright. Use the Visualization Loupe to accurately place the anchor points.

Once positioned, click on the small Refresh Display icon, found near the last anchor point used. The image will be corrected instantly with a greyed-out crop area, and from here you can make any adjustments by either repositioning the anchor points or by using the advanced Keystoning options. Use the Grid display to make sure the uprights are completely straight: the overlay grid can be resized from 5 to 200 pixels (100 is the default), although unfortunately the grid colour is always white. Once satisfied with the result, click on the Apply button. Use the Before and After views to check the image or press Ctrl+D to switch between the original and corrected versions. To make further adjustments, select the Keystoning option again to return the screen to the state before the Apply button was clicked.

When done, save the image as either a JPEG or TIFF file; if using ViewPoint as a Photoshop or Lightroom plug-in, click on the Save button to return the image back to the host application. The Keystoning Rectangle is used to correct photos that need to be squared up, allowing both vertical and horizontal corrections to be performed at the same time.

The Anamorphosis panel corrects distortions created when using a wideangle lens. Objects or people can become flattened or stretched when placed at the

edges of a picture – known as cylindrical volume anamorphosis. If the person is placed near a corner of the image, the distortion can become diagonal – spherical volume anamorphosis. The anamorphosis correction neutralises both types of distortion, so experiment with each to see which works best on a particular image.

Use the Horizon correction to correct photos with slanting horizons or leaning uprights. Click on either the horizontal or vertical icon and a single straight line is placed on the image. Align this with the horizon or vertical object and the image is rotated to make the correction. Images are rotated in 0.1 steps from -90° to +90°.

Cropping is automatically applied to the image, although it can be turned off. The image canvas can be stretched in several directions to correct a perspective problem, which means the final photo may not have the same dimensions as the original version. The Auto crop worked flawlessly on every image, even ones with extreme corrections applied. Allow sufficient space around the subject for cropping when taking the picture.

Anyone who has ever had to copy a painting will know just how awkward it can be to square things up in-camera. With the Rectangle Keystoning tool, squaring up copy work is quick and easy – just place an anchor point on each corner of the artwork and then click the Apply button. It took less than 30secs to square up the ancient wall painting shown on page 45. **AP**

Verdict

DXO VIEWPOINT produced the required corrections, even on difficult subjects. Aligning the lines is simple, although the anchor circle can be difficult to see, especially against complex images with lots of detail. Similar corrections were made on the same images in the similarly priced PaintShop Pro, and although ViewPoint produced a quick result, those obtained using PSP were, on some images, noticeably better. The advantage ViewPoint has is that it gives the option to perform corrections in the vertical or horizontal plane rather than presenting a perspective rectangle each time. Both ViewPoint and PSP tended to squeeze the image in, which can produce an unnatural-looking effect. I had thought that the anamorphosis correction would be ViewPoint's saving grace, but PSP's Pincushion Correction filter produced the same effect. In terms of image quality, there was no visible difference between the ViewPoint and PSP results.

Users of PSP, Photoshop or Lightroom may find the perspective correction tools included with these applications more than sufficient for the occasional shot. DxO has a good product and at £69 it is not expensive, doing exactly what it says on the box. However, all the corrections I made in this test could be easily replicated in most image-editing applications.



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Canon PowerShot G15

One of the most well-regarded series of digital cameras has just received an upgrade. **Richard Sibley** finds out whether the performance of the **Canon PowerShot G15** befits its lineage



Richard Sibley
Technical editor

CANON'S PowerShot G series began in 2000 with the launch of the 3.3-million-pixel G1 and for years it was considered vastly superior to most of its competitors in terms of quality, engineering and specification. Indeed, for a long time, this series of advanced compact cameras sat firmly at the top of the wish list of many enthusiast photographers who wanted the full complement of controls they had on their DSLRs.

Despite its moniker, the new PowerShot G15 is in fact the 12th camera in the line, and like its predecessors it has a larger than standard imaging sensor. The PowerShot G series is also the last range of compact cameras to feature an optical viewfinder.

During its lifetime, the G series has seen certain features come and go, and even sometimes reintroduced. For example, in the G7 raw image capture was lost, only to be brought back with the G9. Vari-angle screens have come and gone from model to model, and the 14-million-pixel resolution of the G10 was reduced to 10 million pixels in the G11, after photographers demanded fewer pixels in exchange for better image quality. Perhaps the most significant change was the introduction of the PowerShot

AT A GLANCE

- 12.1-million-pixel, 1/1.7in CMOS sensor
- 5x 28-140mm lens
- ISO 80-12,800
- Optical viewfinder
- 3in, 920,000-dot LCD
- Street price around £549

G1 X earlier this year. This model uses a significantly larger 14.3-million-pixel sensor, which is basically a 4:3 cropped version of the 18-million-pixel CMOS sensor used in Canon DSLRs.

However, these days the latest PowerShot G series is beset by competition from all sides: compact system cameras have become smaller; bridge cameras are more advanced; and almost every manufacturer produces a high-end compact that shoots raw images. The new G15 may therefore find it much more difficult to gain a foothold in the market. That said, this latest G-series model is more than just a cosmetic makeover and offers a number of new features, notably a new image sensor and improvements to the lens, as well as a slight redesign of the camera's body.

FEATURES

The most important change made to the PowerShot G15 is the inclusion of a 12.1-million-pixel CMOS sensor, although it measures 1/1.7in

(around 7.6x5.70mm), which is the same as that on the preceding PowerShot G12. In addition to the extra 2 million pixels of resolution compared to the G12, the sensor has also shifted from CCD to CMOS technology in the G15. This switch to CMOS should help reduce power consumption and provide the quicker processing speeds required for faster frame rates and HD video. This is because some of the basic processing required for these tasks is done within the CMOS sensor architecture, whereas on a CCD sensor it is carried out by the camera's processing system.

Handling the camera's data is Canon's Digic 5 processing system. This isn't the first time we have seen a Canon PowerShot model with this combination of sensor and processor, as it was also used in the PowerShot S100 (see AP 3 December 2011). In fact, the G series is the last PowerShot line to receive the new 12.1-million-pixel sensor; both the S compacts and SX bridge cameras now have second-generation cameras that use this very combination.

The sensor is also one of Canon's HS units, which are backlit, meaning that much of the circuitry lies at the back of

the sensor, allowing more of the sensor's surface to receive light. This is designed to ensure that more light photons reach the photodiodes, which should result in reduced levels of noise and increased dynamic range due to more detail appearing in shadow areas. All this, in turn, means the sensitivity range of the sensor is increased from ISO 80–3200 in the G12 to ISO 80–12,800 in the G15. Of course, this isn't all down to the new CMOS sensor – improvements in noise reduction algorithms also have a part to play.

Optically, there have also been changes. The focal length of the G15's built-in zoom lens is still the same 6.1–30.5mm (28–140mm full-frame equivalent) range as its predecessor, but the maximum aperture has increased from f/2.8–4.5 to f/1.8–2.8. The number of elements remains the same as in the previous lens, with 11 elements in nine groups, but it now contains one single-sided aspherical lens, one ultra-low dispersion lens and two double-sided aspherical lenses.

The larger aperture should help low-light performance and allow for a faster shutter speed when using the maximum zoom, as well as creating a slightly shallower depth of field for portraits or close-up work. As before, the lens is optically stabilised, with Canon claiming a 4EV reduction in usable shutter speed.

Helping to make sure that your images are perfectly straight, there is also a new dual axis level that displays both side-to-side, and front-to-back tilt – so no more excuses for wonky horizons.

There are a number of other changes, including significant improvements to video capture, a fixed screen, faster AF and a redesigned body, but more on these later.

8/10

BUILD AND HANDLING

Despite carrying all those DSLR controls, Canon PowerShot G cameras always managed to be pocketable. However, the arrival of compact system cameras, as well as smaller competing cameras from rival manufacturers, has meant that G-series models now look decidedly bulky. Canon has realised this, and has shaved a few millimetres off the G15. Most notably, it is 8.2mm slimmer, although this seems to have come at the expense of an articulated LCD screen.

The magnesium-alloy metal body of the PowerShot G15 is sturdy, with no creaks, loose parts or points of weakness. Even the small pop-up flash is solid. One thing I really like about the G15 is its texture, which is so rough it feels almost like sandpaper or an emery board, and gives the camera a secure hold.

There is a slight grip on the front of the G15, with the body just a few millimetres thicker and a slight rubber leather-effect panel. Although not substantial, it is just enough on which to rest a middle finger to

In-camera HDR



As with a DSLR, a tripod must be used with the G15's HDR feature, and moving subjects will create ghosts

FEATURES IN USE

IN-CAMERA HDR

HDR IMAGERY has grown in popularity over the past few years, and we are increasingly seeing cameras released that can shoot and create HDR images. The G15 also includes this facility.

In HDR shooting mode, the camera takes three images: one for highlights, one for shadows and the third a normal, evaluative exposure image. The shots are taken sequentially with one press of the shutter button. Afterwards, the G15 takes a few seconds to combine the three exposures into one single HDR image. Sadly, the individual images are not saved, only the final HDR JPEG file.

The results are good, and more importantly they are realistic. There is no sign of the intense local contrast-halo effect typically seen when HDR images are pushed too far. Instead, there is a nice overall contrast, with just a little more detail in the highlight and shadow areas, rather than creating an image that is almost a complete midtone.

Normal



However, there are some restrictions. Unlike some other consumer cameras, the G15 doesn't automatically align the images, so a tripod must be used. If not, there is bound to be some slight movement between shots, which will cause a ghosting effect on the image. Similarly, any movement in the scene will cause ghosting, the most obvious example of which is when someone moves across the scene. It is also important when taking landscape images to make sure the wind is not blowing strongly, as trees and plants may move between each image.

However, for most landscapes, night-time cityscapes or interior shots, the G15's HDR option is a useful feature to have.

'The G12 is capable of resolving about as much detail as a 12-million-pixel DSLR'

help hold the camera. On the rear there is a rubber thumb rest on the top right, with a new direct video record button set into it.

The button arrangement and layout of the G15 are largely the same as those on its predecessors. The dials on the top of the camera have been given a tweak and are now in an overlapping formation, presumably to make them clearer and to save space. As before, one dial is for the exposure mode, while the other is a very useful exposure compensation dial, making quick adjustments to the exposure values possible. There is also a dial on the front of the camera for adjusting the aperture value in aperture priority or manual mode, while the rear dial, around the directional control buttons, changes the shutter speed.

A customisable function button on the rear of the camera allows the user to select one function to be quickly and directly accessed, and the ISO, focusing, flash and metering settings can also all be changed via direct buttons. Other features and more advanced settings must be accessed via the camera's on-screen menu, which has remained largely unchanged for years, and is the same as that found on nearly all Canon compact cameras. It is intuitive and works well.

Although there have been changes to the body of the G15, and slight tweaks to the handling, Canon hasn't given this aspect of the G15 a major overhaul as it simply wasn't needed.

8/10

WHITE BALANCE AND COLOUR

The colours produced by the Canon PowerShot G15 are almost perfect, even in the AWB and default colour style. For the most part they are well saturated, with a fairly neutral colour balance, and it was only in extreme situations, such as shooting in woodland, where I found that the white balance could actually do with being manually set. In this situation the camera removed some of the green from the image, causing it to be slightly more neutral than it should have been. Switching to the daylight white balance setting helped to correct this.

There is a good selection of image styles to suit most people's tastes, with the usual vivid, neutral, sepia and black & white modes, as well as positive film, light skin tone, dark skin tone and vivid red, blue and green options. Should none of these be appropriate there is a custom colour setting, which allows the main colour and contrast parameters to be adjusted. Sadly, there is no option to alter the settings of the black & white mode. While I found this monochrome image style produced nice images, I would



have liked the option to increase the contrast on occasion.

8/10

NOISE, RESOLUTION AND SENSITIVITY

Our resolution chart test shows that in good light, the Canon PowerShot G15 is capable of resolving about as much detail as a 12-million-pixel DSLR, even when shooting JPEG files. At ISO 80–200, the camera can resolve up to 24 on our chart, and the fall-off in detail as the sensitivity increases is fairly slight. It is only when ISO 3200 is

A good amount of detail can be recovered from shadow detail in raw files, although some noise is visible

reached that there is a noticeable loss in the quality of JPEG images. At this point the luminance and colour noise reduction starts to have a real effect in textured areas, causing softening and loss of detail.

At the highest ISO 12,800 sensitivity, colour and luminance noise, as well as areas of noise reduction, are clearly visible. As is often the case, this maximum setting should only really be used as a last resort. However, we should still remember that the fact a compact camera is capable of shooting at such a high sensitivity setting is impressive in itself.

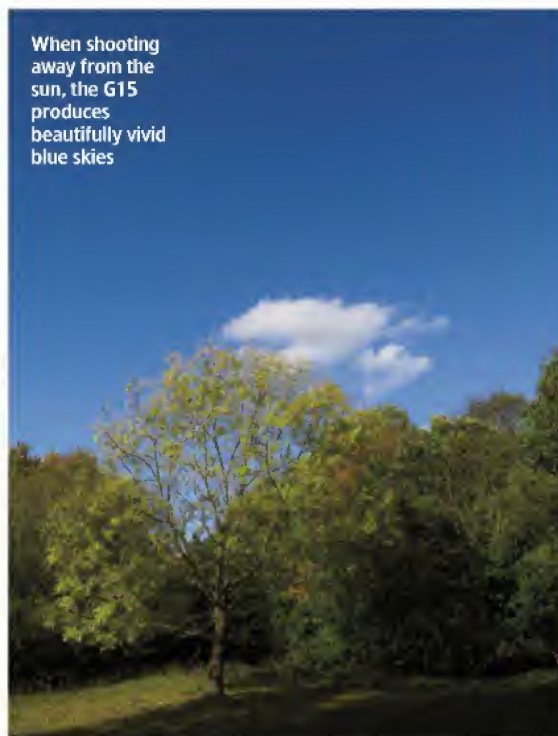
I found the range between ISO 80 and ISO 400 gave very clean results. There is noise in shadow areas, which becomes more prominent if the images are adjusted in editing software, but on the whole they are crisp. It is at ISO 800 when shadow noise really begins to creep in. Looking back on images taken with the G12, I would say there is a slight improvement, with shots taken at ISO 800 on the G15 looking more like those at ISO 400 on the G12.

As would be expected, more detail can be extracted from raw files, and the rather basic preset settings of the Canon DPP software can actually make significant improvements, particularly to sharpness. Colour noise can also be tackled more easily using the software.

28/30

METERING

Generally, the evaluative metering system performed well with a clear emphasis on making sure that the foreground subject of a scene is bright and well exposed. My only complaint is that the camera tends to create bright skies with little detail, as will be discussed in the *Dynamic Range* section (page 52). I found that when taking landscape images, I had to use spot or centreweighted metering and



take a reading from close to the brightest point in the sky to make sure there was very little burnt-out detail. This did, of course, mean having to push the shadows, but there was enough detail to be able to do this, and by using lower sensitivities not too much noise was introduced.

At other times a quick turn of the exposure compensation dial was all that was needed to reduce the exposure, from between -0.3 and -1EV. In many ways, this ability to change the exposure using the compensation dial is one of the G15's best features. After all, when the exposure is correct there is no problem, but when it needs adjusting, having the option to do it very quickly via a dedicated wheel, rather than fiddling around with buttons and dials on the rear of the camera, is a real bonus.

8/10

DYNAMIC RANGE

While the dynamic range of the Canon PowerShot G15 is good, it is nothing really to write home about. Although there is some detail that can be recovered from shadow areas, this can easily introduce noise, while the amount of highlight detail is perhaps only a fraction better than other compact cameras. Highlight detail was most noticeable in landscapes, where some bright-blue skies were rendered almost completely white. Shooting away from the sun obviously produces images with rich blue skies, but clearly it isn't always practical to do this.

On a number of occasions I adjusted the exposure to darken the image to make sure there would be minimal blown-out detail in the highlights. Although this did darken the shadows and midtones considerably, I was aware that the dynamic range of the camera was wide enough to ensure that detail in these dark areas could be recovered. I would have to shoot raw images and accept that a little luminance noise would be inevitable.

8/10

AUTOFOCUS

There are three different autofocus modes on the Canon PowerShot G15. The first is Face AiAF, an intelligent autofocus mode that automatically selects one or more from a choice of nine AF points and will prioritise any faces it detects in a scene. While the focusing is fast, the system obviously doesn't know exactly what the intended subject is, so it doesn't get it right every time. It is useful, however, in social situations for photographing people.

The next mode is tracking AF. Again, this works well, and is useful for choosing a subject and then recomposing the image. The AF target is placed in the centre of the frame and then the camera is moved so the target is over the subject. A half-press of the shutter button then locks the focus to this target, and the AF point will move and stay focused on this target if either the subject or the

Facts & figures



RRP	£549.99
Sensor	1/1.7in CMOS with 12.1 million effective pixels
Output size	4000 x 3000 pixels
File format	JPEG, raw or raw + JPEG
Compression	Fine, Normal
Colour space	sRGB
Shutter speeds	15-1/4000sec in shutter priority and manual mode
Max flash sync	Up to 1/2000sec
Lens	Canon 5x zoom lens, 6.1-30.5mm (28-140mm equivalent) f/1.8-2.8
ISO	ISO 80-12,800
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 2 custom modes and 20 scene presets
Metering system	Evaluative, centreweighted average and spot (can be linked to active AF point or face detection)
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 7 presets, plus 2 custom
Drive mode	Single and continuous, approx 2.1fps maximum in continuous, 10fps in high-speed burst
LCD	3in LCD with approx 922,000 dots
Focusing modes	Manual, single AF, continuous AF, face detection
AF points	9 points, selected manually or automatically
Colour modes	Default, plus 10 My Colour settings and a custom setting
Viewfinder	Yes
AF assist	Yes
DoF preview	No
Hotshoe	Yes
Built-in flash	Yes
PC socket	No
Cable release	Yes, via RS-60E3 remote switch (not supplied)
Video	Yes - up to 1920 x 1080-pixel resolution and 24fps saved as a .MOV file with H.264 compression
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion battery NB-10L
Connectivity	USB
Weight	352g (including battery and memory card)
Dimensions	106.6 x 75.9 x 40.1 mm

Canon, Woodhatch, Reigate, Surrey, RH2 8BF.
Tel: 01737 220 000. Website: www.canon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the camera's lens set to around 105mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At ISO 100, JPEG images taken on the PowerShot G15 have good detail, but even more can be recovered from raw files

FOCAL POINTS

Flash release

The internal pop-up flash is activated via a sliding switch on the camera's top-plate

Hotshoe

The hotshoe is compatible with Canon's full range of Speedlite flashguns

Function button

This button can be customised for quick access to a number of different settings, including ISO sensitivity

Screen

As can be seen here, the rear 3in LCD screen is now fixed, with no hinge on the side to allow it to be flipped and rotated



Camera shown actual size

Accessories

With the PowerShot G series now so well established, a wide range of accessories is available for it. Apart from all Canon's Speedlite flashguns, there is the TC-DC58E 1.4x teleconverter, as well as a range of 58mm filters that must be used with the LA-DC58L conversion lens adapter.

HDMI port

On the side of the PowerShot G15 is an HDMI port, which allows an HDMI cable to be connected so that images can be viewed via a compatible television screen.

Battery

The Canon PowerShot G15 uses the same NB10L lithium-ion rechargeable battery as the G12. Canon quotes the battery life as up to 350 shots.

Software

As usual, the G15 comes with Canon's software suite, including DPP. To get the most out of raw images, I found it best to use minimal noise reduction and sharpening in DPP, and then export files as 16-bit TIFFs for further editing in Adobe Camera Raw and Lightroom.

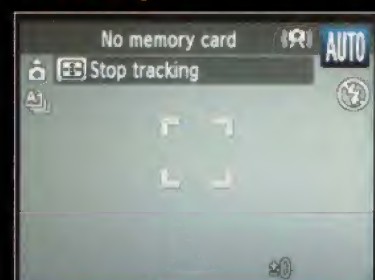
Shooting screen



Quick menu



Focus tracking





camera moves. Again, it is useful for portraiture where you may wish to focus on the subject's eyes and make sure they remain in focus even when recomposing the image slightly. Similarly, it is handy for tracking a moving subject, such as a child or a pet. While tracking AF is fairly responsive when subjects are moving at moderate speed, don't expect it to perform well with sports or fast-moving vehicles.

Finally, Flexi-Zone is the mode that will most commonly be used. This allows any one of up to 493 AF points to be selected on the rear LCD. Given the number of points available, switching between them is relatively fast, although the very edges of the image frame don't contain any points. As most images won't have the subject that close to the edge of the frame, this shouldn't be of any concern.

Overall, the focusing is very snappy when the lens is at its widest focal length. It tends to slow at the 140mm equivalent setting, and I found that a few times it was hunting back and forth. However, for the camera's intended market, the focusing is as comprehensive as it is fast.

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

By including a fixed rear LCD screen, Canon seems to have given with one hand and taken with the other. The screen is now bigger than on previous models, measuring 3in compared to the 2.8in screen on the G12. Likewise, the resolution has also increased from 461,000 dots to an impressive 922,000. This makes a definite difference when reviewing images on screen, and is a good addition to the camera.

However, Canon has also reverted to a fixed screen, rather than the articulated vari-angle screens found on the G1 up to the G6, as well as the G11 and G12. The articulated screens are a popular feature, and one I have used a lot on previous

Shot in macro mode with an f/1.8 aperture, this image was trickier to take than it would have been on the G12, due to the G15's lack of an articulated LCD screen

G-series models, so it comes as a surprise that it has been removed. The advantage, of course, is that without the articulated mechanisms and extra housing required for the screen, the G15 can be made smaller than its predecessors while still incorporating a larger screen. It will be interesting to see what photographers make of this compromise, especially as the camera is not significantly smaller than the G12.

Nikon has recently reduced the size of its latest G-series rival, the Coolpix P7700, by removing the optical viewfinder (OVF). This leaves Canon's new G15 as the only high-end compact camera to include one. However, the viewfinder has continued unchanged for some time now, and while it is useful on occasions, particularly in bright weather or for helping avoid camera shake, it is far from ideal.

The viewfinder is small and is coupled with the zoom, but at wider focal lengths the lens barrel obscures the view; there are very visible chromatic aberrations from it, and there is no information on display, so the user cannot tell which AF point is in use. So while having an optical viewfinder is nice, I do wonder how long it will be before Canon incorporates an electronic version, which would be much more suitable in this type of camera.

One of the main advantages of switching to a CMOS sensor is that it allows the G15 to record full HD, 1920x1080-pixel video footage at 24fps. Unlike the G12 and other earlier models, the G15 can also focus and zoom while footage is recording, making it much more useful. Video is saved as a .MOV file with H.264 encoding, and audio is recorded in stereo. For watching recorded movies back on a television, there is an HDMI port on the side of the camera.

8/10

Competition



Canon PowerShot G1 X

TESTED AP 25 FEBRUARY 2012



Sony Cyber-shot DSC-RX100

TESTED AP 14 JULY 2012

THERE are many options at the top end of the compact camera market, but there are two cameras that really stand out, mainly because they have altered expectations. The first is Canon's own PowerShot G1 X. As mentioned in this test, the G1 X has a custom-sized 14-million-pixel CMOS sensor, based on the 18-million-pixel sensor used in Canon's EOS DSLRs. As such, it provides a great compact camera with excellent image quality and a built-in 28-112mm equivalent lens. However, the G1 X is large for what is described as a compact model.

Far smaller is Sony's Cyber-shot DSC-RX100. This uses a 1in-sized sensor, which has more than twice the surface area of the G15's sensor but is smaller than that of the G1 X. However, the RX100 sensor has an impressive 20 million pixels and a 28-100mm equivalent zoom lens. The RX100 has certainly been turning heads at this level.

Verdict

WITH so many advanced compact cameras now available, the Canon PowerShot G15 may not hold the lofty position among enthusiast photographers that its predecessors did. That is not to say it isn't an excellent compact camera, though, as it is certainly equal to, if not better than the competition.

The new 12.1-million-pixel CMOS sensor performs well, and the camera's build and handling are as good as ever. However, the decision to remove the articulated mechanism on the screen is an odd one, despite the few millimetres it saves.

Increasing the maximum aperture of the lens is a worthy move for the G15, and it will be of real benefit in low light and to improve shallow-depth-of-field images. Overall, though, I'm just not sure there is enough that is new about the G15 to warrant G12 users upgrading, particularly if they are fans of the older model's vari-angle screen.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as Advanced compact Rated Very Good										
84%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	9/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	8/10									

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Unedited file

This unedited image has been taken using the camera's auto mode

Nikon Coolpix S800c

It's the first 'smart camera', and one with a 16-million-pixel sensor and 10x optical zoom. **Tim Coleman** tests the Google Android OS-powered **Coolpix S800c**

SMARTPHONES are truly popular with photographers, thanks in no small part to their pocketability and multi-purpose functionality. Web access for instantly sharing photos is clearly useful, as are photography apps. Most importantly, the built-in cameras are getting better. DxOMark recently put on its website (www.dxomark.com) an article claiming the best smartphone camera has better image quality than high-end compact cameras of five years ago. Such devices have therefore put, dare I say it, one-trick-pony consumer-level compact cameras under serious threat.

Nikon was the first to announce the launch of a 'smart camera' that uses the Google Android OS (operating system) in the form of its Coolpix S800c, pipping the Samsung Galaxy Camera. Unlike the Samsung camera, there is no SIM card in the S800c, which means no mobile data network or a contract to pay each month. Instead, Wi-Fi is used for photo sharing, web browsing, emails and access to the Google Play store for downloading applications. The S800c offers most of the advantages of a smartphone, but it is at its heart a consumer compact camera.

FEATURES

Google Android is used by a large number of smartphones, and as such is a continuously developed OS that is both speedy and smooth. The S800c uses an old version of Android, Gingerbread 2.3, rather than the latest version, which is currently Jelly Bean 4.1. Gingerbread is possibly the most widely supported version, with most of the current apps working on the camera. So it may be an old version, but it is reliable. Alongside the camera, Nikon has introduced its own myPicturetown app, which is an online image viewing and storage service.

Where a smart camera currently has an advantage over a smartphone is in the lens. Most smartphones feature a fixed wideangle lens, whereas the S800c uses a versatile 4.5–45mm (25–250mm equivalent) lens equipped with shift-vibration reduction.

Remove the Android operation from the specification of the S800c and it appears much of the camera's core is identical to the Coolpix S6300, which is a consumer compact with a current street price of around £120. With the S800c's initial RRP of over £400 (although it is now £379.99), the Android platform is relatively costly. Of

AT A GLANCE

- 16-million-pixel, back-illuminated CMOS sensor
- Equivalent 25–250mm Nikkor lens (10x optical zoom)
- Android enabled (Gingerbread 2.3)
- 3.5in, 819,000-dot OLED touchscreen
- Built-in GPS
- Lens-shift vibration reduction
- Street price around £340

course, a big part of that cost is in the new OLED touchscreen, which is used effectively for functions such as touch AF, navigating the camera and typing. I will go into more detail about the screen in the *Build and Handling* section (below).

The core of the camera is made up of a 16-million-pixel, back-illuminated CMOS sensor. It is the standard 1/2.3in (6.17x4.55mm) size. JPEG-only still images and 1080p full HD videos are processed using the company's Expeed C2 processor.

Like the S6300, the S800c has autoexposure only, with an easy auto mode, scene modes that include backlighting, HDR, a smart portrait mode and special effects including high-contrast monochrome. There are no manual-exposure controls, apart from $\pm 2EV$ exposure compensation. However, with access to photography apps there is an abundance of extra picture effects and shooting modes available. In auto mode, the drive modes include a continuous high shooting burst of 8.1fps for full-resolution files, or up to 120fps using a reduced file size.

BUILD AND HANDLING

Most of the handling of the S800c revolves around its wonderfully bright and crisp 819,000-dot OLED touchscreen. The fixed 3.5in monitor dominates the rear of the camera and is clear to view in bright daylight. Be it adjusting the sliders for exposure compensation, using the touch shutter or typing an email, the screen is responsive, too. A home button accesses the main menu where the shooting, playback, browser and apps can be selected.

Downloading an app works much in the same way and speed as a smartphone. Full-resolution files from the camera are bigger than those from most phones, and the uploading and editing process can therefore feel a tad slow using some of the popular photography apps. As the camera is a new Android device, some bugs may need to be addressed from the apps side, too. For example, images cannot be rotated in the Instagram app without disappearing!

The camera is pocket-sized and encased



Edited via Instagram

The file converted via Instagram into b&w, with added contrast and blur at the edges

in a smooth and solid plastic shell. Start-up time from standby is rather unpredictable. The camera is usually ready to shoot within 1sec, but the buttons and touchscreen can often take more than 10secs. The 10x optical zoom takes approximately 3secs to go from its widest to most telephoto settings, and macro AF offers a minimum focus distance of 10cm.

With no manual-exposure control, it is worth setting up the touchscreen to its touch AF/AE mode. A large central portion of the frame is covered for this spot functionality, but it must be chosen instead for touch shutter or subject tracking.

Storage is on SD memory card, but the camera also has 1.7GB of internal memory, 680MB of which is for downloading applications. A USB cable is supplied for charging the EN-EL12 battery, which has a disappointing life measured to the CIPA standard at 140 shots. If you enable GPS satellites for tagging images with GPS data, the battery life is even shorter. The comparable S6300 uses the same battery and offers a 230-shot battery life, while a smartphone would probably offer even more. An extra battery is therefore a worthwhile purchase.

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 60mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



PERFORMANCE

With a 10x zoom and high-resolution sensor, there is little doubt that the S800c is more versatile than a smartphone. However, fast shutter speeds are required at the telephoto settings because the lens-shift reduction is not as effective as I would have hoped. Given that there is no manual control over shutter speed and the camera does not automatically select a fast shutter speed, one cannot guarantee blur-free images at the more telephoto settings, even with a steady hand. This is a shame because the lens could have been the camera's trump card.

With an initial price of over £400, it is easy to have high expectations regarding image quality. The S800c is based on a consumer compact camera, though, and as such its JPEG image quality cannot match that of similarly priced high-end models. Close-range subjects in good light are

Facts & figures

RRP	£379.99
Sensor	1/2.3in (6.16 x 4.55mm), 16-million-pixel CMOS sensor
Output size	4608 x 3456 pixels
Lens	10x zoom lens, 25-250mm (effective) f/3.2-5.8, 10cm close-focus macro mode
File format	JPEG
Sensitivity	ISO 125-3200
Shutter speeds	1-1/2000sec (4sec firework mode, 1/4000sec high-speed continuous)
Metering system	256-segment matrix, centreweighted, spot
White balance	Auto WB, 5 presets and manual
Exposure modes	Auto, easy auto, 17 scene modes, smart portrait, movie and 5 special effects, ±2EV exposure compensation
AF modes	Quick AF, continuous, area, tracking, face, multi
LCD monitor	3.5in OLED touchscreen with 819,000 dots
Storage media	SDHC, SDXC, SD and 1.7GB internal memory
Power	Rechargeable Li-Ion EN-EL12 (140 shots)
Weight	184g (including card and battery)
Dimensions	111.4 x 60 x 27.2mm

sharp enough, but generally when viewed at 100% any other detail is mushy at best. At such a price level, this is disappointing. When images are viewed at 50%, which is the same size as images from many of the latest popular 8-million-pixel smartphones, they appear much crisper than at 100%.

The usual limitations resulting from the use of a compact-sized sensor apply here. In standard shooting mode, the dynamic range is not expansive enough to cover strong highlight detail, so information in the sky often burns out. With this in mind, it is beneficial to make use of the HDR shooting mode available in-camera, rather than trying to recover nonexistent information post-capture using apps with HDR modes.

In the standard shooting mode, colours are bright, punchy and realistic enough. Opt for the landscape scene mode, and colours are way too saturated to be believable. **AP**

Nikon,
380 Richmond
Road, Kingston upon
Thames, Surrey
KT2 5PR. Tel: 0330
123 0932. www.europe-nikon.com/en_GB/

There are a number of photography apps available. Adobe Photoshop Express is free



Verdict



THE NIKON Coolpix S800c has the feel of a camera rushed through to be the first of its kind. It offers a glimpse of how smart cameras can revolutionise photography, which is an exciting prospect given that the technology will probably be developed further and find its way into more high-end cameras. Apart from its Android functionality, think of the S800c as a consumer-level compact with an excellent screen but poor battery life.

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Professor
Newman
explains...

Exposure in the digital age

In the first of a three-part series on exposure, **Professor Bob Newman** explains how the term 'exposure' has changed since the advent of digital technology

THE *Ilford Manual of Photography* is an almost forgotten sourcebook that was first published in 1890. Later published simply as the *Manual of Photography*, it contains the answer to practically any question about photography. It is my 'go-to' reference book for the basics of photography, especially when there are disputes about the real meaning of photographic terms. If something photographic is defined in a book first published in 1890, it is likely that is what it has 'always' meant. Such a term is 'exposure'. The *Manual of Photography* (1971 edition) says:

The exposure received by a film is governed by the strength of the light falling on it and by the time for which the light is allowed to fall... The light falling on a surface is defined as illumination. The relationship between exposure E, illumination I and exposure time t is expressed by the equation: $E = It$.

So, exposure simply refers to the amount of light incident on the film, or these days the sensor. This fact often comes as a shock to those who have gathered the impression that the term 'exposure' refers to the lightness or darkness of the final image, but that is not the case.

Illumination is measured by the International System of Units (*Système International d'unités* or SI) unit, 'lux'. The illumination at the sensor resulting from an

Fig 1

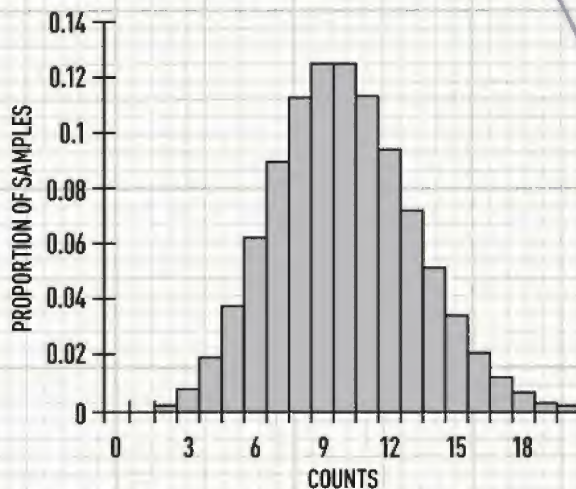


Figure 1: A Poisson distribution of photon counts. Each column on the x axis shows the proportion of samples containing the number of photons. In this case the mean is 10, and the standard deviation is 3.2

object of luminance L (measured in candelas per square metre) is $(\pi L/4)(d/v)^2$ where d is the diameter of the aperture and v is the distance of the image from the lens. For an object at infinity, v is equal to the focal length of the lens, and so d/v is equal to

the reciprocal of the f-number of the lens, usually written as N . So, putting the two equations together, we get $E = (\pi/4)(Lt/N^2)$.

The only variables here are L , N and t , so exposure is determined entirely by the scene luminance, the f-number and the exposure time (at least for distant subjects). At this stage, some people will be wondering what became of ISO, but we will leave that topic for a later article. Here we want to concentrate on the photographic importance of exposure.

PHOTONS

This definition is the classical view of exposure, which has held true since the days of film. However, with digital technology, exposure takes on a different significance. That significance is due to the quantum nature of light. Mostly, optics deal with light as a type of wave, but light also behaves as if it is made of particles called photons. Its behaviour is critical for the workings of digital photography (as it was also for film photography) because light is detected by a sensor when a photon strikes a silicon atom in the sensor and frees one of its electrons, which generates an electronic charge that is detected by the camera electronics. An image can be built up if it is known where each photon strikes. In practice,

Fig 2

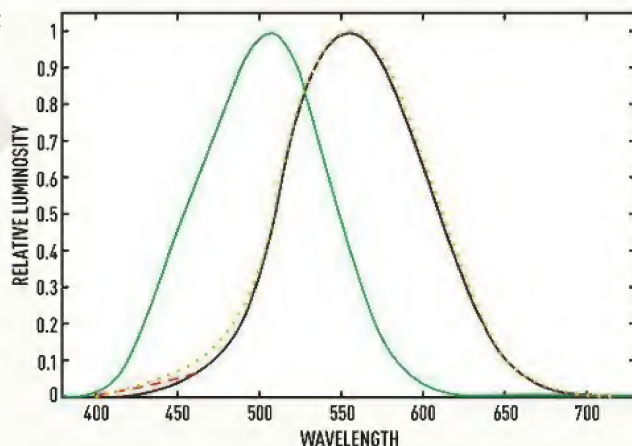


Figure 2: The luminosity curve. There are two curves here, the scotopic (green) night-vision curve and the photopic day-vision curve (black). It is the latter that provides the luminosity function that defines photometric units

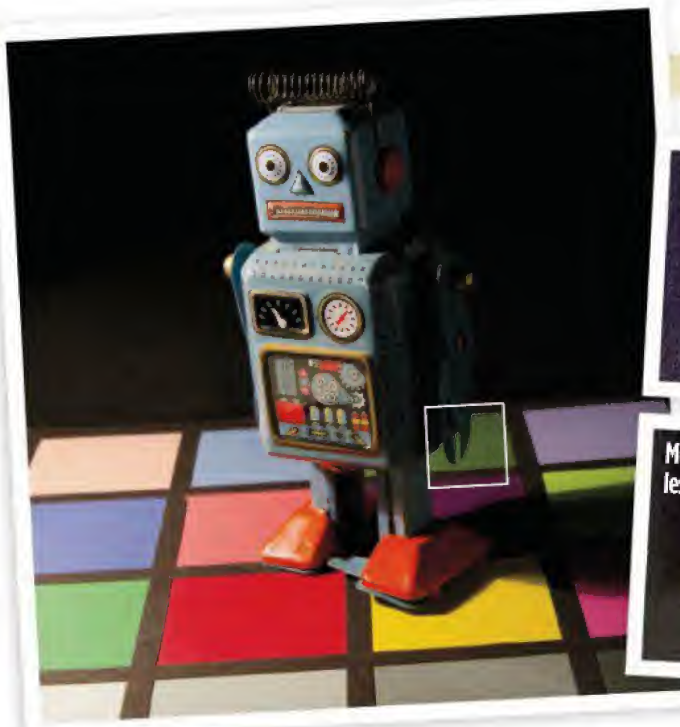
that is not possible, so the compromise is to localise groups of photon strikes by dividing the sensor into a square grid of pixels – and the smaller the pixel, the more accurately it is possible to know the location of the arriving photons.

The trajectory of photons is, by nature, random. They are generated by random events and typically undergo reflection and refraction while passing through different transmission media. Consequently, when photons build up an image, they do so as a pattern of spots, each one signifying where a photon hit the sensor, and the pattern in these spots is intrinsically random.

PHOTONS AND NOISE

This random pattern of arrival of quantum particles is a well-known phenomenon that is known as 'shot noise'. It is apparent in any signal carried by quantum particles, such as radio, electrical signal along wires or, in this context, light. Random independent events, such as the arrival of photons, are described by Poissonian statistics, which allow the characteristic patterns to be analysed statistically. Since this is a statistical analysis, it only applies to collections of multiple events, and describes the differences between similar observations. The interval or size of each individual observation might be anything, so long as it is consistent. In the context of photography, we might choose the smallest visible part of an image, or a pixel, either an output (printer or screen) pixel or an input (camera) pixel. However, if we are to make a valid comparison, we must compare like intervals. If we do that, and count the number of photons counted in a number of intervals, we will find, for an evenly illuminated area, that the level of illumination is given by the mean of those counts.

However, due to the randomness of photon arrivals, the counts will not all be the same. There will be a variation, the size of which is given statistically by the standard deviation. Visually, this variation looks like an unevenness of tone, or grain, and is usually called 'noise' (from its effect aurally when heard in radio communication). The effect of the noise in relation to the mean level, or signal, is predicted by the 'signal-to-noise' ratio (SNR), and is given by the mean count divided by the standard deviation. The statistics predict that the SNR is the square root of the mean number of photons counted in each observation interval. So, if we count four photons in each, the SNR is the square root of four, which is two. If we count 100, then the SNR is the square root of 100, which is 10. To ensure as high a signal-to-noise ratio as possible, we need to ensure that we have as many photons as possible. It should be noted at this point that this shot noise has nothing to do with the electronics of the camera – it is intrinsic to the structure of the light itself, and controlled entirely by how many photons are counted.



This shows a crop from a much larger image. In low light, the image is noticeably noisy at these magnifications, due to the low exposure and the resulting very low photon counts

PHOTONS AND EXPOSURE

The next step is to understand how the number of photons counted relates to the exposure. As the exposure is derived from illumination (measured in lux), the question is, how does lux relate to the number of photons? The lux is what is called a photometric unit – it relates to visible brightness. The other way of measuring light would be with radiometric units, which measure power. The radiometric equivalent of the lux is watts per square metre. The two are related by a standardised 'luminosity function', which weights visible light by the apparent brightness of that wavelength light to the human eye. Thus it is apparent that the translation of lux to watts per square metre depends on the colour of the light.

Calculations could be made on the assumption of white light, equal strength at every wavelength or the wavelength of the peak of the luminosity function: 555 nanometres (mid-green in colour). For light of that wavelength, one lux is equal to 1/683 watts per square metre. In turn, the unit of exposure, the lux second, is equivalent to 1/683 Joules of energy per square metre. Since the energy of a photon at 555nm is 3.58×10^{-19} Joules, the number of photons per square metre can be calculated at 4,000 million million photons per square metre. If the standard white-level exposure at ISO 100 is 0.78 lux seconds, and the area of a full-frame, 24x36mm frame is 0.00086 square metres, the number of photons we would expect to make up a full-frame white image at ISO 100 is 2.7 million million. By the same token, at ISO 6400 the white-level exposure will be reduced by a factor of 64,

and thus the photon count will be reduced in proportion, resulting in a signal-to-noise ratio eight times lower.

In conclusion, the noise in images with a very small exposure, typically low-light or 'high ISO' images, is produced not by electronic amplification, but by the structure of the light itself. The way to decrease noise is to ensure as large an exposure as is possible – hence the popularity of techniques such as 'expose to the right', which seek to maximise exposure. **AP**

Next month **Professor Newman** looks at the relationship between **exposure** and **dynamic range**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

AskAP

Let the AP team answer your photographic queries

LENS CHOICE

Q I am in the very lucky position of being asked to cover reserve matches for a football league team. I have been to the stadium to get my bearings and best shooting positions (excuse the pun), but as I am purely an amateur I have the basic equipment of a Nikon D3100 with 18-55mm and 55-200mm kit lenses.

Having visited the stadium and decided what type of action shots I would like to capture, I think that a slightly longer focal-length zoom lens is needed, but I also like the depth that the 18mm brings. I think a focal length of 300mm will easily suffice, and have narrowed my choice down to two lenses – the Tamron 18-270mm f/3.5-6.3 Di II VC PZD and the Nikon 18-300mm f/3.5-5.6G ED VR.

One of my worries is the light, but as most of the fixtures are at 2pm that shouldn't be an issue. As the Tamron is just short of £400 and the Nikon is close to £750, do you think the Nikon is worth nearly twice the cost?

David Hawley

A More than 12 months separates AP's tests of the Tamron 18-270mm f/3.5-6.3 Di II VC PZD and Nikon 18-300mm f/3.5-5.6G ED VR lenses (tested 25 June 2011 and 11 August 2012 respectively), and if this proves one thing it's that lens manufacturers are still struggling to overcome certain problems raised by 'superzoom' lens designs. Each of these lenses turns in a moderate to good performance, but distortion at each end of the zoom range, chromatic aberration and vignetting at the wide end of the zoom range are artefacts that are common to both (and indeed superzoom lenses in general). However, this is a relatively small price to pay when you consider the focal-length ranges they cover. With the performance being rather closely matched, I'd suggest that your decision really comes down to two things: whether the additional 30mm at the telephoto end of the Nikon zoom

and the slight difference in maximum aperture at full extension are enough to be a deal-maker. For your purposes, I'd say that both of these areas will be negligible, and therefore wouldn't justify paying almost twice as much.

Chris Gatcum



CAR-BOOT BARGAIN

Q I bought this little camera (see right) at a car-boot sale. Having shot many pictures, I hoped to be able to download them. However, it seems I need a special disc or something to download images from it, and there doesn't seem to be any such thing available. Can you help? Did AP advertise this little beauty? Any idea who made it and how to contact them?

Aase Goldsmith



AP: BOB SMITH

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@apanswers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU**

A In terms of who made this 'beauty', your guess is as good as mine, I'm afraid, but I reckon it was probably marketed as a webcam for attaching to a computer as much as it was designed for still images. I'm guessing it's got a resolution of maybe 2 million pixels at most – possibly far less – with a fixed aperture, shutter speed and simple lens of dubious quality. In short, assuming there's nothing on the camera itself, my gut feeling is that you've got a cheap, generic 'Made in China' digital camera of no particular note or worth. However, that doesn't mean you shouldn't give it a go – the low-resolution images will almost certainly have a 'unique' quality to them, especially when they're compared to the pixel-perfect results we're used to. I've got a low-resolution digital 'keyring' camera for a similar reason.

With regards to getting the images out of the camera, I'm guessing it uses internal memory rather than a removable memory card, in which case you'll need the right cable to attach it to your PC. What that cable is, I can't tell from your picture, but I'd hazard a guess at mini USB – there are various types, but if you can send me a picture of the sockets I'll be able to tell for sure, and hopefully point you in the right direction in terms of getting one. Then it should just be a case of connecting it to your computer and dragging images off the camera in much the same way you would copy files from a flash drive or external hard disk. I doubt any specialist software will be needed.

Chris Gatcum

UNDERSTANDING ISO

Q I have just become interested in photography and wondered how the ISO adjustment works in old 35mm cameras. I know the film has an ISO rating, but what happens in the camera when I set the ISO speed? **Andy Minshall**

FROM THE AP FORUM

Advice for shooting a christening

Spaceboystevie asks I am new to photography and was hoping someone would help me out as I have offered to be the photographer at a friend's baby's christening. I have never done anything like this before, so could anyone who has taken christening or wedding photos be able to offer some advice? I have a Canon EOS 550D with standard lens.

Old git replies My advice is to let someone else do it! Weddings, christenings and sundry other functions are littered with the failed

AP GLOSSARY

PUSH-PROCESSING

Push-processing is a film-based technique, used to correct a mistakenly set film speed (ISO) or deliberately increase the effective 'speed' of a film. All film has a speed, or sensitivity, which is given as its ISO rating, but the ISO is only a *nominal* speed, not an absolute. It's possible to change the speed simply by setting the exposure as if it has a different ISO rating: you can use an ISO 100 film as if it is ISO 200 or 400, or an ISO 400 film as an ISO 800 or 1600. In doing this you will effectively underexpose the film so, to compensate, you increase or 'push' the development time (hence 'push-processing').

The obvious use for this technique is to 'save' a film when you've set the wrong ISO, but push-processing can also be used when shooting in low light if you don't have any fast stock: increasing the ISO will allow you to use faster shutter speeds and/or smaller apertures. Film can also be pushed for creative effect.

As a rule, b&w film responds best to push-processing, and is straightforward if you process the film yourself. Colour film can also be push-processed, although increasing the speed of transparency film beyond 2 stops can produce harsh results, while not many labs are willing to push-process colour negative film.

PULL-PROCESSING

Pull-processing is the opposite to push-processing, in that a film is exposed as if it has a lower ISO rating than that recommended by the manufacturer, with the development time reduced ('pulled')

to compensate. Unlike push-processing, pull-processing is generally only used to 'save' a film: there is no real benefit to intentionally downrating a film, regardless of its type.

A Setting the ISO on a 35mm camera simply tells the camera what speed film you have loaded, so it can determine the exposure. This is regardless of whether it then sets the aperture and shutter speed automatically or just gives you an indication so you can set the exposure manually.

If you set the wrong ISO, the exposure

meter will under- or overexpose your images, as it will think the film is faster or slower than indicated. However, all is not lost if you accidentally (or deliberately) set the incorrect ISO. Provided you notice *before* the film is processed, you can ask the lab to compensate during the development process. This is the basis of push and pull-processing (see above). **Chris Gatcum**

pictures of people who are complete novices in the world of functions photography. Sorry.

MartyG replies If you must do it, it's probably worth visiting the location beforehand to see what you're up against. I assume you mean the 18-55mm as the 'standard' lens. If so, you may find the maximum aperture is a limitation indoors without using a high ISO or flash, and flash can be very obtrusive in these situations.

Olybacker replies Ignore the waves of negativity and excuses to spend money on extra kit – you offered (maybe unwisely), but it's too late to back out now. So:

1. Stick with the kit you've got, but make sure you are familiar with it.
2. Set ISO 1600 for shooting inside, but set ISO 400 for outside.
3. Ask the vicar about shooting during the ceremony as it may not be permitted at that point, although they will probably allow a 'round the font' photo at some stage.

4. When that point is reached, shoot two or three images on a mid-focal length setting on your zoom using the pop-up flash, then push it down (to switch it off) and shoot a couple with available light. If you are not really familiar with balancing flash exposures with camera controls, shoot on P, using high shutter speed.
5. If there is a rehearsal mid-week with the family, go along to check the location/background/clergy rules.
6. The night before, make sure your camera battery is charged and that your memory card has any existing images downloaded and is reformatted and cleared.
7. On the day, run through a checklist of stuff as you pack your camera kit. The following are essential: pack battery (and spare if you have one); check memory card is in camera; check camera working OK and showing empty card when switched on; set ISO for first light conditions (indoors or out); clean lens; pack lens hood, blower brush and lens cleaner; pack the camera manual in case of emergencies!

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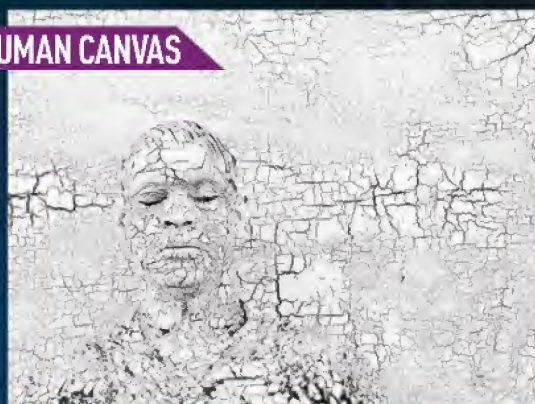
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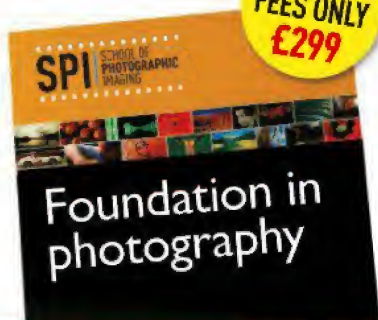
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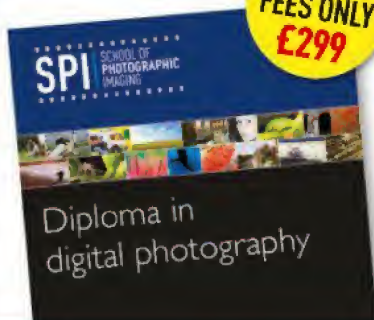
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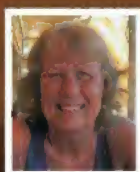
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11.15	Creative composition Presented by Nigel Atherton
11.30	Tips for shooting DSLR video Presented by Nigel Atherton
11.45	Tea & coffee break
12.00	Lighting - Natural light Presented by Damien Demolder
12.35	Lighting - Studio light Presented by Andrew Sydenham
13.00	Lighting demo Q&A
13.15	Lunch
14.15	Every image needs Photoshop How you can use Lightroom and Photoshop to carry out essential edits
15.15	Every image needs Photoshop Q&A Presented by Philip Andrews
15.30	Make cash from your photos Presented by Matt Golwczynski and Michael Topham
16.00	Final Q&As to the panel and audience photo critique session
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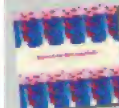
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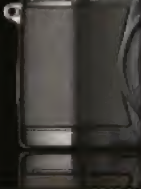
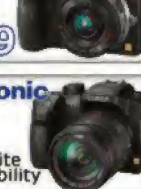
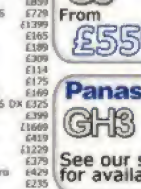
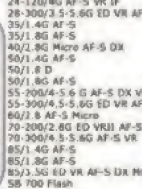
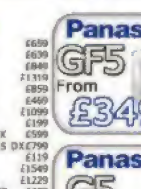
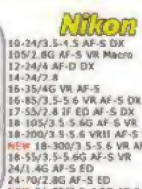
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CANON 80 - 200mm 1/45 1/6 EF MK II	W/MT-BOKED \$255.00	
CANON 80 - 200mm 1/45 1/6 EF USM	W/MT	\$175.00
CANON EF 1 & 1/2 EXTENDER	W/MT-CASE \$195.00	
CANON EF 1/2 EXTENDER	W/MT	\$195.00
CANON EF 1/2 EXTENDER MK II	W/MT	\$265.00
EXC. CANON 400 F/4.5 & TELECONVERTER	W/MT-BOKED \$255.00	
CANON 540 EZ FLASH - INST	W/MT-BOKED \$75.00	
CANON 430 EF FLASH	W/MT-CASE \$40.00	
CANON CC - 400 EF OF CAMERA SHOE CORD	W/MT	\$175.00
CANON ANGLE FINDER B	W/MT-BOKED \$175.00	
CANON LOG TRANSMITTER AND RECEIVER	W/MT	\$125.00

Contax 'G' Compacts & SLR & Ricoh

CONTACT 62 MILLIUM KIT COMPREHENSIVE OF CONTACT 62 28mm, 45mm, 50mm			
CONTACT 62 WITH TITANIUM HOODS, 400A FILTERS, FL2300 FLASH HARD CASE			PRICE £1500
CONTACT 62 BODY WITH INSTRUCTIONS + STRAP			MINI-FOOT £399
CONTACT 61 BODY			MINI-FOOT £195
CONTACT 12 TITANIUM CHAMPAGNE			MINI-FOOT £190
CONTACT 12 TITANIUM BLACK			MINI-FOOT £205
CONTACT 28mm x 42 BISOON WITH CONTACT HOOD + FILTER			MINI-FOOT £250
CONTACT 50mm x 42 BISOON "S"			MINI-FOOT £260
CONTACT 1A 140 FLASH FOR GIB2			MINI-FOOT £85
CONTACT 1A 205 FLASH FOR GIB2			MINI-FOOT £95
CONTACT 1A 205 FLASH FOR GIB2 + LEATHER CASE			MINI-FOOT £100
CONTACT 40A BODY (SNIP/SB STRAP, INSTRUCTIONS)			MINI-FOOT £200
CONTACT 40A BODY STRAP, INSTRUCTIONS			MINI-FOOT £190
CONTACT FIT YASHICA 42 x 42 SUPERB CONDITION			MINI-FOOT
CONTACT 35mm x 42 DISTAGON + HOOD			MINI-FOOT £225
CONTACT 50mm 11.7 PLANAR SE			MINI-FOOT £180
CONTACT 60mm x 42 PLANAR MACRO + HOOD			MINI-FOOT £425
CONTACTS 35mm 11.7 PLANAR MH			MINI-FOOT £425
CONTACTS 35mm 11.7 TESSAR MH			MINI-FOOT £425
CONTACT 1A 205 FLASH			MINI-FOOT £95
CONTACT 40A 120 DAY COMP + CASE + HOOD FILTER SET			MINI-FOOT £260

Leica 'M', 'R' & Screw & Binoculars

EBC M3 DIGITAL BLACK ONLY 1067 ACTIVATIONS	MINT BOXED \$35.00
EBC M4 TTL CHROME (VERY LITTLE USE)	MINT BOXED \$17.00
EBC M4 TTL BLACK (EXCELLENT CONDITION) 1 YEAR WARRANTY	EXC+ BOXED \$17.00
EBC M4 TTL BLACK (EXCELLENT CONDITION) 1 YEAR WARRANTY	EXC+ BOXED \$17.00
EBC M4 BODY SER# 141111000004 1975-76	EXC+ \$65.00
EBC M4 BODY SER# WITH LEICA MC METER AND CASE	MINT EXC+ \$65.00
EBC M3 SINGLE WIND SER# 96922036 CIRCA 1960	EXC+ CASD \$50.00
EBC M3 SINGLE WIND SER# 96911036 CIRCA 1960	EXC+ CASD \$50.00
EBC D. BODY JUST BEEN SERVICED	MINT \$45.00
EBC D. BODY WITH 50mm 1:2.8 EDLUMAR REALLY NICE	EXC+ \$90.00
EBC I II BODY SER# 900834 CIRCA 1956	MINT CASD \$65.00
EBC I II BODY SER# 10100834 NEEDS SERVICE	EXC+ \$170.00
EBC M4 TTL CHROME ASPHERIC BLACK 6 BIT MINT	MINT BOXED \$90.00
EBC 20mm 1:2.8 EDUMAR M BLACK 11/60	MINT BOXED \$60.00
EBC 32mm 1:2.8 SUMMIGORON WITH SPEED M MOUNT	MINT
EBC 90mm 1:2.8 EDUMAR M BLACK LATEST BAIN HOOD	MINT BOXED \$90.00
EBC 135mm 1:4.5 Hektor - HOOD M MOUNT	EXC+ \$50.00
EBC 135mm 1:4.5 Hektor - HOOD M MOUNT	EXC+ \$190.00
EBC 50mm 1:2.8 COLAPRISMA EDUMAR SCREW	MINT
EBC 90mm M EDUMAR CHROME SCREW	MINT IN KEYSER \$110.00
EBC 135mm 1:4.5 Hektor - HOOD SCREW	EXC+ \$80.00
EBC SP20 FLASH - CASE	MINT BOXED \$35.00
EBC SP20 FLASH	MINT \$70.00
EBC EXC LEATHER CASE (14500) FOR MAGNATUM	MINT BOXED \$50.00
EBC R6 BODY BLACK	EXC+ BOXED \$250.00
EBC R6 BODY BLACK	EXC+ BOXED \$250.00
EBC FLEX 3.5 BODY CHROME	MINT BOXED \$250.00
EBC 21mm H SUMMIGORON R	MINT BOXED \$90.00
EBC 32mm 1:2.8 EDUMAR R 3 CAM	MINT BOXED \$90.00
EBC 50mm 1:2.8 EDUMAR R 3 CAM	MINT BOXED \$90.00
EBC 50mm 1:2.8 SUMMIGORON R 3 CAM - LEITZ 50MM LUM	MINT - FILTER \$235.00
EBC 80mm 1:2.8 MACRO EDUMAR R (TUMBLER)	MINT BOXED AS NEW \$95.00
EBC 105mm 1:2.8 APC MACRO EDUMAR R 3 CAM	MINT BOXED \$95.00
EBC 120mm 1:4 EDUMAR R 3 CAM	EXC+ \$345.00
EBC 28 - 70mm 1:3.5-4.5 VARIO EDUMAR R	MINT BOXED AS NEW \$645.00
EBC 70 - 210mm 1:4 VARIO EDUMAR R	EXC+ \$375.00
MAGNATUM 28 - 200mm 1:3.5 FOR LEICA R FIT	MINT BOXED \$250.00
EBC MOUNTINGBARS AND STRAP FOR R6 etc.	MINT BOXED \$45.00
CANON 100 1:2.8 MACRO SUPER BROMOLUCAS	MINT BOXED \$190.00
MINDX 100 1:2.8 COMPACT BROMOLUCAS - CASE	MINT \$90.00
ZEISS 6.5 25mm COMPACT BROMOLUCAS, FOCUSING	EXC+ CASD \$150.00

Voigtlander Screw & Bayonet for Leica M etc

WIXST.LANDER BESSA R&A 21,25,26,35,50 FRAMES (RARE) MINT BOXED £475.00
WIXST.LANDER R3A BODY BLACK MINT £345.00
WIXST.LANDER BESSA R2 BODY OLIVE M MOUNT MINT-BOXED £275.00
WIXST.LANDER 75mm 11.7 ULTRON ASPHERIC MINT £365.00
WIXST.LANDER 90mm 12.5 COLOR SKOPAR BLACK MINT BOXED £335.00
WIXST.LANDER 75mm 11.1 HELLAR CLASH W M MOUNT MINT BOXED AS NEW £475.00
WIXST.LANDER 90mm 12.5 APLO LANTHUS (BL) MINT BOXED £215.00
WIXST.LANDER 90mm 12.5 APLO LANTHUS (BLK) MINT £195.00
WIXST.LANDER WANDER T MINT BOXED £140.00
WIXST.LANDER BESSA SIDE GRIP MINT BOXED £450.00
WIXST.LANDER BESSA WANDER / GRIP PORT T & R2 MINT £155.00
WIXST.LANDER ANGLE FINDER + 15/21 25mm ADAPTORS. MINT BOXED AS NEW £240.00
WIXST.LANDER 15- 35mm VIEWFINDER 1.3/1.5 M/MMS (CL) MINT £265.00

Medium & Large Format

BRONCA ETRS COMPLETE WITH 75mm F1 = 120 BACK.....	MINT- E195
BRONCA F 45mm F4 ZENKANO FOR 645 RF + RINDER.....	MINT CASED E395
BRONCA 30mm F2.5 ZENKANO MC.....	B/C E395
BRONCA 150mm F8.5 ZENKANO F MC.....	MINT BOXED E1195
BRONCA 150mm F8.5 ZENKANO F MC.....	MINT BOXED E1195
BRONCA 150mm F2.5 ZENKANO F MC.....	MINT E990
BRONCA 150mm F4 E.....	MINT E990
BRONCA ETRS 120 BACK.....	MINT E795
BRONCA ETRISSETS POLAROID BACK.....	MINT E990
BRONCA PLAIN PRISM FOR ETRISSETS.....	MINT CASED E990
BRONCA ETRISSETS SPEEDPAC.....	MINT- E495
BRONCA 50mm F1.5 ZENKANO.....	E/C== E1195
BRONCA 100mm F4 MACRO ZENKANO F.....	MINT E245
BRONCA 150mm F5.5 ZENKANO S.....	MINT E165

BRONICA SQA COMPLETE WITH 35mm f2.8 S-WLFBACK WNT- \$299.00

[illegible]

Hasselblad

HASSLEBLAD 500 CF GOLD BODY ONLY 300 Made		
HASSLEBLAD 500 CF	W/NT DORZD UNDOZ 52.983A	
HASSLEBLAD 500 CF COM WITH 30mm CF - A12 BACK	W/NT	51.9405
HASSLEBLAD 500 CF COM - WLF	W/NT	51.9405
HASSLEBLAD 500CM DODY WITH 30mm 12.2 T = HOOD	W/NT	51.9405
HASSLEBLAD 500mm H ROR 30MM	W/NT-N KEPEP 3035	
HASSLEBLAD 500 CF WITH 30mm CF - BACK - WLF	DOZ - 51.283A	
HASSLEBLAD 500ELM BODY - A12 BLACK DACK	DOZ - 52.983A	
HASSLEBLAD 400mm 54 CF	W/NT 51.9405	
HASSLEBLAD 500mm H CF FLE DISTAGON - BLACK	W/NT DORZD 52.983A	
HASSLEBLAD 500mm H CF DISTAGON - HOOD	W/NT 52.753A	
HASSLEBLAD 150mm 14 30MM CF	W/NT 53.983A	
HASSLEBLAD 150mm 14 30MM CF	DOZ - 53.753A	
HASSLEBLAD A12 DACK	DOZ - 53.983A	
HASSLEBLAD 500 CF - PLAIN - KEHOTE	W/NT 52.753A	
HASSLEBLAD PLAIN PRISM	DOZ 52.753A	
HASSLEBLAD 500CMH WLF BLACK	W/NT 52.753A	
HASSLEBLAD EXTENSION TUBE 146 CF	W/NT 52.753A	

Nikon Auto-Focus, Digital Lenses & Accessories

[illegible]

NIKKOR 70 - 210mm f4.5/5.6 AF NIKKOR MINT-BOXED EBS

[illegible]

Nikon Manual

NKON F3 BODY COLORED WITH BLACK COAT (REALLY GOOD)	ENC-CASED 1985
NKON F3 BODY	ENC-CASED 1985
NKON F3A3 BODY BLACK	ENC-BODED 1985
NKON F3A3 BODY CHROME	ENC-CASED
NKON F32 BODY BLACK	MINT-1485
NKON F2 A PHOTOMIC BODY CHROME	MINT-1485
NKON F2 PHOTOMIC BODY BLACK	MINT-1355
NKON F5 CHROME BODY	MINT-1355
NKON F5 BLACK BODY	ENC-1715
NKONBRAT F2 WITH NKON 50mm IZ REALLY GOOD	MINT-1160
NKON 16mm IZ 2.8 AS FIS-EYE COMPLETE WITH FILTERS	MINT-1475
NKON 18mm IZ 2.8 - 80mm FILTER - HODG VERY RARE	MINT AS NEW 1590
NKON 23mm IZ 2.8 AS	MINT-1495
NKON 28mm IZ 2.8 AS	MINT-1495
NKON 35mm IZ 2.8 AS	MINT-1495
NKON 35mm IZ 2.8 PC MANUAL LATEST WITH BLACK HOOD	MINT-HOOD 4995
NKON 45mm IZ 2.8 ON POKOR	MINT-1725
NKON 45mm IZ 2.8 P INKAWITH HOOD, FILTER, CASE	
	MINT BODED AS NEW 2275
NKON 50mm F1 2.8 AS	MINT-1735
NKON 55mm IZ 2.8 MICRO NKON AIS	MINT-BODED 1735
NKON 55mm IZ 5.6 RANGOR PC MICRO	MINT-1385
NKON 85mm IZ 4	MINT-1715
NKON 105mm F1 3.1 AS	ENC-CASE 1295
NKON 135mm IZ 2.8 AS	MINT-1225
NKON 130mm IZ 2.8 NKON P	MINT-CASED 1275
NKON 300mm IZ 4 NKON P	MINT-1595
NKON 300mm IZ 4 NKON P (SUPERB CONDITION)	

NIKON 35 - 105mm F3.5/4.5 AIS EXC+++ 5135
NIKON 43 - 18mm F3.5 AIS 700M MINT 199

NINON MF-1 250 BACK FOR P2 WITH 2 CASS AND WINDER	MINI-SHOT 5000 \$285
NINON MF-250 EXPOSURE FLIM BACK FOR FLASHE	MINI-SHOT 5000 \$285
NINON MD4 MOTOR DRIVE FOR F35/F35P	MINI-SHOT 5000 \$285
NINON MD12 MOTOR DRIVE FOR FM30/FM32/FM35	MINI-SHOT 5000 \$285
NINON PK13 AUTO EXTENSION RING	MINI-SHOT 5000 \$285
NINON P11 1.4/1.6 TELECONVERTER	MINI-SHOT 5000 \$285
NINON TC 16A TELECONVERTER AFT	MINI-SHOT 5000 \$285
NINON TC 100 CONVERTER	MINI-SHOT 5000 \$285
NINON TC 180 CONVERTER	MINI-SHOT 5000 \$285
NINON TC 300 CONVERTER	MINI-SHOT 5000 \$285
NINON SD 16 FLASH FOR P30/FM30/F35P/F35	MINI-SHOT 5000 \$285
NINON SD 16 FLASH FOR P3	MINI-SHOT 5000 \$285
NINON DWA 04 HIGH MAGNIFICATION FINDER FOR P3	MINI-SHOT 5000 \$285

Olympus Manual

COMPUS ONE SPOT BLACK	ENC - 190
COMPUS ONE 80/20 CROME	ENC - 190
COMPUS 24mm 8/20 CROME	ENC - 190
COMPUS 24mm 8/20 ZIKO	MINT - CASH 5165
COMPUS 26mm 12/8 ZIKO	MINT - 589
COMPUS 30mm 11/8 ZIKO	MINT - 585
COMPUS 30mm 13/5 MACRO	MINT - 5125
COMPUS 135mm 13/5 ZIKO	MINT - CASH 5325
COMPUS 35 - 70mm 13/5/45 ZIKO	MINT - CASH 699
COMPUS 75 - 150mm 14 ZIKO	MINT - 690
COMPUS 100 - 200mm 15/5 ZIKO AUTO ZOOM	MINT - BOXED 757
COMPUS CONVERTER 8	MINT - 550
COMPUS T20 FLASH	MINT - BOXED 725
COMPUS T32 FLASH	MINT - CASH 540

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NEW! V2 + 10-30mm **£459**
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Recommended Nikon 1 Lens:
Nikon 10mm f2.8 **£178**
Nikon 10-100mm f4.5-5.6 PD-Zoom VR **£529**
Nikon 11-27.5mm f3.5-5.6 **£179**



D3200 From **£399**

D3200 Body RRP £559.99 From **£399**
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D5100 Body RRP £549.99 **£359**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **£428**
D5100 + 18-55mm VR + 55-200mm **£622.10**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ "Ideal for holidays", 'versatile' Liamheart - Surrey



D7000 From **£699**

D7000 Body RRP £1005.99 **£699**
D7000 + 18-105mm VR RRP £1207.99 **£834**

CUSTOMER REVIEW: D7000 Body Only
★★★★★ "Nikon D7000 wish I had got one sooner!" Stuart - Huddersfield

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D600 Body **£1578**
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D4 Body From **£4685**

D4 Body **£4685**

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System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
Nikon Capture NX2 Upgrade **£84.99**

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*T&Cs apply - See website for details



NEW! G5 Body **£549**

NEW! G5 + 14-42mm **£579** Inc **£50** Cashback* **£629**
NEW! G5 + 14-42mm PZ **£649** Inc **£50** Cashback* **£699**
GF5 + 14-42mm **£363** Inc **£30** Cashback* **£393**
GF5 + 14-42mm Power Zoom **£445** Inc **£50** Cashback* **£495**



NEW! GH3 From **£1549**

NEW! GH3 Body Black **£1549**
NEW! GH3 + 14-140mm **£2099**
NEW! GH3 + 12-35mm **£2299**
GX1 + 14-42mm **£379** Inc **£50** Cashback* **£429**
GX1 + 14-42mm PZ **£529** Inc **£50** Cashback* **£579**
Panasonic Cashback* ends 31.12.12

OLYMPUS



OM-D E-M5 From **£999**

OM-D E-M5 Body **£999**
OM-D E-M5 + 12-50mm **£1148**
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NEW! Olympus 12mm f2.0 ED **£569**
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NEW! K-5 II Body **£799**
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Full Frame CMOS sensor

NEW! 6D

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NEW! EOS M + 18-55mm IS STM + 22mm f2.0

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Canon EOS 7D

NEW!

18.0 megapixels

8.0 fps

1080p movie mode

7D

From £1069

7D Body

7D + 18-135mm f3.5-5.6 IS £1069

7D + 15-85mm f3.5-5.6 IS USM £1295

7D + 70-300mm L IS USM £2149

Canon EOS 600D

NEW!

£40 CASHBACK*

18.0 megapixels

3.7 fps

1080p movie mode

600D

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600D Body

£403 Inc Cashback*

£443

600D + 18-55mm IS II

£479

600D + 18-135mm IS

£649

600D + 18-55mm II + 55-250mm f4.0-5.6 IS II

£689

Canon EOS 650D

NEW!

£50 CASHBACK*

18.0 megapixels

5.0 fps

1080p movie mode

650D body

£539

650D + 18-55mm f3.5-5.6 IS II

£595

650D + 18-55mm f3.5-5.6 IS II + 55-250mm IS II

£879

650D + 18-135mm IS STM

£839

650D + 18-55mm IS II

£839

CUSTOMER REVIEW: 650D + 18-55mm IS II

★★★★★ "Fantastic piece of kit!"

Set the pace - Derbyshire

Canon EOS 60D

NEW!

18.0 megapixels

5.3 fps

1080p movie mode

60D

From £705

60D Body

60D + 18-55mm f3.5-5.6 IS II £705

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6.0 fps

1080p movie mode

5D Mk III

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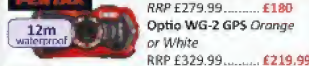


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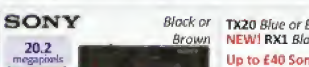
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T0441-T0454 Set of 4	£39.99 set of 4	£14.99 3 sets for £42.99	C64, C66, C68, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£3.99 21ml, 3 for £13.99	R200, R220, R300, R320, R340
T0452/3/4, each	£9.99 8ml	£2.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0481-T0486 Set of 6	£64.99 set of 6	£19.99 3 sets for £56.99	Photo R800, R1800
T0481/1/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0540-T0549 Set of 8	£99.99 set of 8	£35.99 3 sets for £99.99	Photo R2400
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	D68, D68, DX3800/3850, DX4200/4250, DX4800/4850
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	S20, S21, SX100/105/110/115/200/205/210/215
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	SX400/405/415/515, D780/792/120, B40W, B3300
T0551-T0554 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8000/9400
T0551 Black	£8.99 9ml	£2.99 21ml, 3 for £10.99	Photo 1400
T0552/3/4, each	£8.99 9ml	£2.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	£11.99 set of 8	Check Website.
T0591/1/2/3, each	£11.99 13ml	£1.99 13ml	Check Website.
T0594/5/6, each	£11.99 13ml	£1.99 13ml	Check Website.
T0597/8/9, each	£11.99 13ml	£1.99 13ml	Check Website.
T0611-T0614 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	
T0611 Black	£8.99 9ml	£2.99 21ml, 3 for £10.99	
T0612/3/4, each	£8.99 9ml	£2.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£69.99 set of 6	£11.99 set of 6	Check Website.
T0791/1/2/3, each	£11.99 10ml	£1.99 10ml	Check Website.
T0794/5/6, each	£11.99 10ml	£1.99 10ml	Check Website.
T0801-T0806 Set of 6	£49.99 set of 6	£19.99 3 sets for £57.99	
T0801/1/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£69.99 set of 8	£11.99 set of 8	Check Website.
T0870 Gloss	£7.99 11.4ml	£2.99 11.4ml	Check Website.
T0871/2/3/4, each	£8.99 11.4ml	£2.99 11.4ml	Check Website.
T0877/8/9, each	£8.99 11.4ml	£2.99 11.4ml	Check Website.
T0961-T0969 Set of 8	£69.99 set of 8	£11.99 set of 8	Check Website.
T0961/1/2/3/4/5, each	£8.99 11.4ml	£2.99 11.4ml	Check Website.
T0966/7/8/9, each	£8.99 11.4ml	£2.99 11.4ml	Check Website.
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	
T1281 Black	£6.99 5.0ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 13ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 set of 4	
T1291 Black	£9.99 11.2ml	£5.49 16ml	
T1292/3/4, each	£9.99 7ml	£4.49 13ml	
T1571-9, each NEW	£19.99 25ml each or £154.99 set of 8		
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		

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WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4000, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6058/6059 110ml	£47.99
T6061/6062/6063/6064/6065/6066/6067/6068/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6028/6029 110ml	£47.99
T6031/6032/6033/6034/6035/6036/6037/6038/6039 220ml	£72.99

E&OE. Prices may be subject to change, but hopefully not!

Canon Compatibles

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BC16 P/C/M/R/G 15ml	£2.99
PG15 Black 29ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£3.99
PG1520 Black 19ml	£4.99
CL1521 B/C/M/Y/G 9ml	£3.99
PG1525 Black 19ml	£4.99
CL1526 B/C/M/Y/G 9ml	£3.99
BC124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
PG137 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

Canon Originals

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BC16 B/C/M/Y 15ml	£8.99
BC16 P/C/M/R/G 13ml	£8.99
PG15 Black 26ml	£11.99
CL18 B/C/M/Y 13ml	£10.99
CL18 P/C/M/R/G 13ml	£10.99
PG17 Black 25ml	£11.99
PG19 Clear 191ml	£11.99
PG19 All colours, 14ml, each	£8.99
PG129 All colours, 36ml, each	£19.99
PG1520 Black 19ml	£9.99
CL1521 B/C/M/Y/G 9ml	£8.99
PG1525 Black 19ml	£9.99
CL1526 B/C/M/Y/G 9ml	£8.99
PG137 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 9ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£18.99
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No.57 Colour 24ml	£12.99
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No.300XL Colour 18ml	£16.99
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No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
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No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.346 Photo 21ml	£12.99
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No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
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No.364XL C/M/Y 11ml each	£8.99

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No.38 All Colours 27ml each	£24.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
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No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£8.99
No.301 Colour 3ml	£9.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 P/C/M/Y 3ml each	£6.99
No.901 Black 4ml	£10.99
No.901 Colour 9ml	£13.99
No.920XL Black 49ml	£19.99
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No.17 Black	£9.99
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No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Colour	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
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No.44XL Black	£22.99
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Compact Flash: 400X

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8GB 90MB/s	£477.38	£43.99
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Compact Flash: 1000X

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SDHC Class 10: 600X

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BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

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AAA 2400mAh Duracell	£6.99	
AA 2500mAh GP	£6.99	
AA 2600mAh Amaran	£13.99	
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New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

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Eveready Ultimate Lithium. The longest lasting AA and AAA batteries in the world!

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AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-5L for Canon	£9.99	
NB-6L for Canon	£9.99	
NB-7L for Canon	£12.99	
NB-8L for Canon	£9.99	
NB-9L for Canon	£9.99	
BP-511 for Canon	£12.99	
LP-E5 for Canon	£12.99	
LP-E6 for Canon	£29.99	£19.99
LP-E8 for Canon	£15.99	
LP-E10 for Canon	£12.99	
NP-40 for Fuji	£9.99	
NP-45 for Fuji	£9.99	
NP-50 for Fuji	£9.99	
NP-60 for Fuji	£9.99	
NP-80 for Fuji	£9.99	
NP-95 for Fuji	£9.99	
NP-140 for Fuji	£12.99	
NP-150 for Fuji	£19.99	
NP-200 for Minolta	£9.99	
NP-400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL2 for Nikon	£9.99	
EN-EL3/3A for Nikon	£9.99	
EN-EL3E for Nikon	£15.99	
EN-EL5 for Nikon	£9.99	
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EN-EL15 for Nikon	£12.99	
EN-EL19 for Nikon	£12.99	
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LI08/42B for Olympus	£9.99	
LI08/42B for Olympus	£9.99	
LI08/42B for Olympus	£9.99	
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BLS-1 for Olympus	£12.99	
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CGR-S006 for Panasonic	£9.99	
CGA-S007 for Panasonic	£9.99	
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BCG10E (V3) for Panasonic	£19.99	
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BMB9 (V2) for Panasonic	£24.99	
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D-L18 for Pentax	£12.99	
SLM-137D for Samsung	£12.99	
SLM-1674 for Samsung	£12.99	
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NP-FH50 for Sony	£19.99	
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Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System
The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

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62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

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Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. £9.99

P-Type Six-Piece Neutral Density Filter Kit
£49.99
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

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Bayonet-Fit Lens Hoods

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ET-60 Canon 75-300/4.5-6.6	£9.99
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ET-67 Canon 100/2.8 Macro	£9.99
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HB-37 Nikon 55-200 VR	£7.99
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72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

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SCREW-TYPE FILTERS

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Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

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72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

Circular Polarising Filters
These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

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55mm Circular Polarising	£21.99
58mm Circular Polarising	£24.99
62mm Circular Polarising	£29.99
67mm Circular Polarising	£34.99
72mm Circular Polarising	£39.99
77mm Circular Polarising	£44.99
82mm Circular Polarising	£49.99
86mm Circular Polarising	£54.99

Skylight Filters
Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

Close Up Filter Sets
Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up/ macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

Lens Converters
Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Starburst Filters
These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

Macro Filters
These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Macro x4/6/8, each	£11.99
58mm Macro x4/6/8, each	£15.99
67mm Macro x4/6/8, each	£21.99
72mm Macro x4/6/8, each	£27.99

Light Craft Workshop Filters
Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from 8-2 stop to 8-16 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, circular shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. Away of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 6	



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Billingham

We will match or beat ANY UK Billingham price!
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Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £162	225 £247 335 £256 555 £315	107 £247 207 £270 307 £288

Lightweight
Proton Series

Comprehensive Kata range in stock!

Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
Gearpack-60 £91 Gearpack-80 £98 Gearpack-100 £69	DR-465 £65 DR-466 £72 DR-467 £79	3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outwaz	Backpack UP-Rise
UP-Rise 28 £99 UP-Rise 33 £108 UP-Rise 38 £117	Outwaz 16Z £73 Outwaz 17Z £85	UP-Rise 45 £99 UP-Rise 46 £108 UP-Rise 48 £135

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Standard £6 Flash £8	E690 Small £37 E702 Large £52	70-200 £109 70-200 Flash £114 300-600 £118

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TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q200 horizontal tilting central column. Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminium 3-section legs, aluminium canopy, Q200 horizontal tilting central column. Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q200 column. Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Carbon Fibre 4-section legs, Q200 column. Weight: 1.34kg Load: 5.0kg Folded: 59cm Height: 146cm £212.99	Carbon Fibre 3-section legs, Q200 column. Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Carbon Fibre 4-section legs, Q200 column. Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section. Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminium 4-section. Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Aluminium 3-section. Weight: 0.60kg Load: 10.0kg Folded: 40cm Height: 162cm £35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods. Weight: 0.27kg Load: 2.5kg £14.99	With RC2 quick release. Weight: 0.27kg Load: 2.5kg £24.99	With RC2 quick release. Weight: 0.79kg Load: 4.0kg £49.99

496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
With RC2 quick release. Weight: 0.46kg Load: 6.0kg £49.99	With RC2 quick release. Weight: 0.67kg Load: 8.0kg £79.99	With RC4 quick release. Weight: 1.22kg Load: 8.0kg £142.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle Central Column. Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £134.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle Central Column. Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £152.99

PRO 253CT	PRO 283CT	NEW! Nivelro Tripods
Carbon Fibre 3-section legs, MACC column. Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £260.99	Carbon Fibre 3-section legs, MACC column. Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £332.99	A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, leveling opening canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £76.49 244BK H:145cm, W:1.1kg £107.99 245BK H:161cm, W:1.2kg £116.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £89.99	Lightweight magnesium alloy, twin adjust knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £89.99	Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £134.99

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229	Heavy duty gimbal head, with relative load rating. Flat mounting for lens. Weight: 1.4kg Load: 23.0kg £329	A1682TB0 £179 A1692TB0 £189

Flat Traveller 2	Triad 30 Lite
A1182TB0 £204 A1192TB0 £209	4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £39.99

KOOD

A284 Tripod	C2504 Monopod	C2804 Monopod	C3204 Monopod
Aluminium 4-section. Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99	Carbon Fibre 4-section. Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Carbon Fibre 4-section. Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £66.99	Carbon Fibre 4-section. Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £74.99

BH02 Ball Head	BH08 Ball Head	BH05 Ball Head	BH22 Ball Head	BH25 Ball Head	BH28 Ball Head	BH30 Ball Head	BH40 Ball Head
Quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.42kg Load: 12.0kg £22.99	Quick release plate, spirit level, 360 degree rotation, dual control knobs. Weight: 0.42kg Load: 12.0kg £29.99	Quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.42kg Load: 12.0kg £25.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £31.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £37.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £45.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £19.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £29.99

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Triad 40 Lite	Triad 60 Lite
Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99	Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99

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PocketWizard

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Analogous, evident and reflected, ambient light only. £85	Digital, incident and reflected, ambient and flash light. £139	£219

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Hahnel Combi TF	NEW Tigt Mkl	NEW Tigt Tkl
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YONGNUO

Yongnuo CTR-301P	Yongnuo RF-602	Yongnuo RF-603
Extra Receivers £27.99 Extra Receivers £29.99 Yongnuo RF-603 £31.99		

FLASH GUNS

Nissin

Free batteries with every Nissin Flashgun	Nissin Di866 Mkl
	The world's most powerful hotshoe flashgun! A guide number of 80m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual operation. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for! Includes built-in USB port for down loading upgrades. £199.99 Canon, Nikon & Sony

Metz

Free batteries with every Metz Flashgun	24 AF-1	36 AF-1	44 AF-1	50 AF-1
	£49.99	£69.99	£129.99	£169.99

Nissin Di622 Mkl	Nissin Di466
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99 Canon, Nikon & Sony	Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £79.99 Canon, Nikon & Olympus

Nissin MF18 Ring Flash	TTL Flash Cord Coiled	TTL Flash Cord Straight
The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack, auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features. Plus an expanding ring head includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99	£24.99	£29.99

FLASH DIFFUSERS

Bounce Flash Diffuser	Canon 270EX / 380EX / 420EX	Canon 430EX / 430EX II / 580EX	Canon 580EX / 580EX II	Nikon SB600 / SB800 / SB900	Nikon SB24 / SB25 / SB26 / SB28	Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF-1 / 58AF1	Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ
These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:							

Inverted Dome Pro Flash Diffuser Set	Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc.	Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc.	Size 3: 68-72 x 46-49mm Nikon SB28, 27, 28, etc.	Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc.
Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes.				

STUDIO ACCESSORIES

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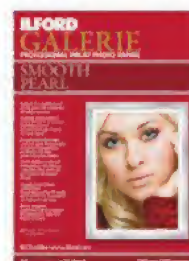
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Lenses highlighted in red include between £20-£160 cashback, claimed back from Canon UK. For full details see www.ParkCameras.com/AP

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- Small & Lightweight body
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- Advanced IA mode
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Nikon D90

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- High ISO (200-3200)
- D-Movie function
- 4.5 fps continuous shooting
- Compact & Lightweight

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Body Only **£1,549.99**

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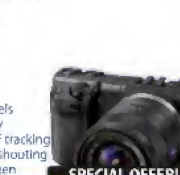


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- ▶ Light magnesium body
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- ▶ Very high speed burst shooting
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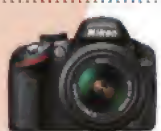
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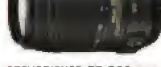
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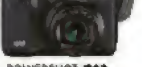
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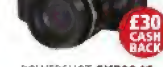
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ROGER HICKS

As far as photographic success is concerned, 'It could be you', but the chances are it won't be. So why not?

THE SLOGAN for the National Lottery – 'It could be you' – is a masterpiece, even though it's not strictly true. For example, it couldn't be me, because I've never worked out how to choose the numbers. This is the lesser reason why I've never bought a ticket. A much bigger one, which explains why I've never worked out how to do the numbers, is that I regard the National Lottery as a voluntary tax, which I'm disinclined to pay.

When it comes to photographic exhibitions, on the other hand, I do sometimes wonder why it isn't me. Why can Andreas Gursky command the prices he does – one of his pictures famously sold for well over \$4 million – when I'd be happy to get a tenth or a hundredth of that? Or even, come to think of it, a thousandth?

The most obvious answer is that I lack his aesthetic genius. This may be true, but as I am less than convinced that he actually has much aesthetic genius, it may also be untrue. The possibility that it is untrue is further supported by my absolute conviction that even if I am not among them, there are plenty of photographers who are far greater than Gursky.

We can also safely omit technical ability, as this is no longer a prerequisite for art. If, indeed, it ever was: the less demanding parts of many Old Master paintings were reputedly filled in by their assistants.

The third possibility, sheer persistence, is much more convincing. Whether you care for his vision or not, he has created that shibboleth of modern art: a consistent, recognisable body of work. He has also worked a lot harder at selling his work than I, by hanging around galleries in major cities. If you want to sell your work, this is something you need to do. You need to know the gallery owners, the buyers, the critics, the luvvies. This is not going to happen without considerable effort. You need to be in the right place at the right time.

The fourth possibility flows directly from the third possibility, and cannot entirely be separated from it – that he started out in the right place at the right time. He is of the Düsseldorf school, and embraced the philosophy of the Bechers and the *Neue Sachlichkeit*, the so-called 'New Objectivity' or 'New Reality'. This was an interesting reaction

to romanticism when it first appeared in Weimar Germany in the 1920s, but I find it hard to see just why the Bechers (the noted teachers of the Düsseldorf school) chose to jump on that particular ageing bandwagon in the 1960s. I find it still harder to understand why anyone would follow them. As far as I am concerned, (photographic) *Neue Sachlichkeit* is mostly second-rate banality untouched by genius. Warhol and Liechtenstein celebrated the banal – Campbell's soup cans and comic strips – with a twist of genius. The Düsseldorf school does much the same, but without the twist of genius.

The fifth possibility is in turn a direct consequence of the fourth. It is that in common with many art movements of the past 150 years or so, the *Neue Sachlichkeit* talks a good game. This makes life easy for galleries and critics. It is quite easy to explain to someone why they should like a piece of art.

It is much harder to persuade them that they do, in fact, like it.

Sixth, and this time unrelated, Gursky's work is physically big – for, I believe, several reasons. There's impact: it catches your eye in a gallery. There's fashion:

big pictures are currently *de rigueur*. There's ostentation: 'I have a big enough house to hang monster pictures like this'. And there's the fear that people won't notice small pictures: your nouveaux riches acquaintances may fail to see a small but exquisite picture, but they won't miss a Gursky. I understand from a couple of gallery-owning chums that Russian oligarchs tend to buy their pictures by the square metre, much as the old British beerage bought leather-bound books by the yard. Incidentally, 'beerage' isn't a misprint: it's a contemporary term for filthy rich brewers who were raised to the peerage.

Seventh, there's pure luck. Insofar, that is, as luck is ever pure: I am reminded of Tallulah Bankhead's famous 'as pure as the driven slush'. Although it is undoubtedly sour grapes to pretend that Gursky's success (or anyone else's) depends only on luck, it is equally undoubtedly idiocy, perhaps coupled with overweening arrogance, to pretend that luck plays no part in success or failure.

Well, that's why it isn't me. Why isn't it you? **AP**

'I understand from gallery-owning chums that Russian oligarchs tend to buy pictures by the square metre'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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The latest **NEW PRODUCTS & SPECIAL OFFERS**

For even more new products and special offers, visit www.ParkCameras.com/AP

Nikon 1 V2 + 10-30mm VR

Fast. Precise. Small.

With the right camera in your hand, every situation has the potential to yield a great still image or movie, so why compromise when you want to travel light?

The Nikon 1 V2 ensures you don't have to.

The perfect companion when you're on the go, this is a versatile main camera and a great second camera that you'll put first more often than you'd expect.

Kit SRP £799.99



**NEW
& COMING
SOON**

Due in stock late November 2012!
See our website for full details & to place an order

Pentax K-30

High-resolution, true-to-life image reproduction.

The K-30 offers a great range of features and outstanding operability. All of this is packed within a compact, weather-resistant, dustproof and lightweight body for worry-free outdoor photography.



**NEW
LOW PRICE**

Body SRP £649.99 Lens sold separately

Body only **£429.00*** + 18-55mm DAL **See website** Twin lens kit **See website**

*Price includes £50 cashback which is claimed from Pentax UK. You pay £479.00 & claim £50 back from Pentax. Cashback runs between 01.11.12 & 15.01.13.

Canon EOS 5D Mark III

A full-frame DSLR capable of capturing 22-megapixel images and Full-HD movies.

The EOS 5D Mark III is a full-frame 22.3 MP DSLR with 61-point autofocus and 6fps continuous shooting. Capture high-quality Full HD movies, with manual control over everything from frame rate to audio.



**NEW
& NOW
IN STOCK!**

Purchase the EOS 5D Mark III and get the BG-E11 battery grip for half price!

Body SRP £2,999.99 Lens sold separately

Body only **£2,449.00*** Body + BG-E11 **£2,583.50*** + 24-105mm L IS **£3,169.00**

Fujifilm X-E1

Because the best moments won't come to you.

Weighing only 350g, the lightweight, compact body makes the X-E1 the perfect travel companion. The design of the X-Trans CMOS sensor taps into the full power of its APS-C sized sensor and captures images with exceptional resolution, smooth tonality and minimal noise.



**NEW
& NOW
IN STOCK!**

Visit our website and watch the Fujifilm X-E1 product video for further details

Body SRP £749.99 Lens sold separately

Body only **£749.00** + 18mm f/2.0 **£1,099.00** + 35mm f/1.4 **£1,099.00**

SONY DSC-HX200



The flagship of the Cyber-shot™ range delivers extraordinary image quality with DSLR-like creative features, Extra High Sensitivity Technology and manual controls.

Save £101

Our Price **£299.00*** Available with a **FREE** LCJ-HJ leather case and NP-FH50 battery!

*Price includes £40 cashback if bought between 17.10.12 & 16.01.13. You pay £339.00 and claim £40 from Sony UK.

SONY Alpha a99



The a99 features a full-frame sensor with Translucent Mirror technology providing the kind of detail, colour and tone you need for demanding tasks.

Coming Soon...

Pre-order the Sony Alpha a99 & the Sony VG-C99AM grip with Park Cameras & receive 2 x NP-FM500H batteries for **FREE!**

FUJIFILM X-PRO 1



For the discerning photographer who lets nothing stand in the way of quality, the X-PRO 1 offers superb build quality, fast-aperture interchangeable lenses and the look and feel of a modern classic.

Save £260

Our Price **£1,169.00** Purchase the X-PRO 1 with a lens, & receive a **FREE** 18mm or 35mm lens!

*Call 01444 23 70 60 or see in store for this special offer.

Panasonic DMC-GH3



Offering expert control for videographers and photographers alike, the state-of-the-art LUMIX GH3 delivers crisp images and videos with a 16.05-megapixel Live MOS sensor.

Coming Soon...

Purchase the Panasonic Lumix GH3 and receive a **FREE** Fujifilm 32GB SDHC Class 10 card worth £34.99!

PARKCameras



Tel: 01444 23 70 60 www.ParkCameras.com/AP

York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT

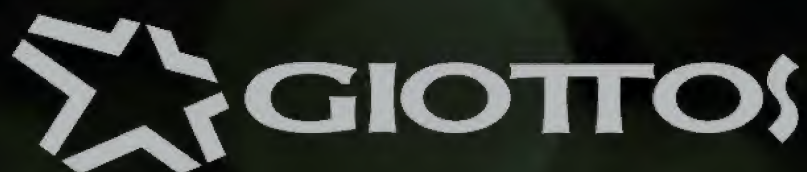
Join, Follow, Tweet & Watch us on



All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard & Maestro. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.



Gold! Frankincense! How about Carbon Fibre?



This Christmas, why not give a gift that will be used straight away to capture those festive memories?

Giotto's tripods are designed to provide the perfect balance between stability and portability allowing you to capture those special Christmas moments in pin sharp quality every time.

The Giotto's Carbon Fibre Christmas kit explained:

- A 3 section tripod with carbon fibre legs and a 3 way head
- Maximum weight capacity: 3kg
- Weight: 1.1kg
- Dimensions: 58cm folded
- Max height without column extended: 116cm
- Max height with centre column extended: 140cm

*Guide Retail Price: £100

Christmas Gift Ideas 2012



WIN!

See inside to see how you can
WIN a Canon EOS 650D!



BIG savings
Exclusive offers
FREE Gifts

PARKCameras



www.ParkCameras.com/xmas

YOUR CAMERA PARTNER



Epson Stylus Photo R2880



Macworld Editors' Choice

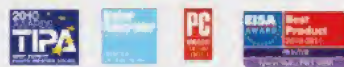
- New improved pigment ink for a wide colour gamut with vibrant blues and purples
- Professional black and white photo enlargement on a variety of media
- Perfect for photography and fine art printing
- Superb quality with the new Epson Micro Piezo print head

Epson Stylus Photo R3000



- Prints at up to A3+ size
- New fine art paper path designed for reliable paper feeding
- High capacity 25.9ml inks for medium print runs
- Switches automatically between photo and matte black inks
- USB, Wi-Fi and 10/100 Ethernet connectivity

Epson Stylus Pro R3880



- Large format printer with a very small footprint
- Ideal for photo, fine art, proofing and POS prints
- Supports a wide range of cut-sheet media up to 1.5 mm in thickness
- Very wide colour gamut with vibrant blues and purples
- Produces excellent black and white images with three levels of black
- Optimised inks for matte and gloss media

Epson Perfection V600



- High-quality 6400 dpi film and photo scanner
- Restore film and photos with DIGITAL ICE technologies
- Make quick scans and save energy with Epson ReadyScan LED technology
- Scan a wide range of photo and film formats
- Convenient resizable preview window
- Scan to multi-page searchable PDF

Epson Perfection V700



- Achieve exceptional scanning at 6400dpi (film) / 4800dpi (reflective) optical resolution
- Automatically remove dust and scratches with DIGITAL ICE™ Technologies
- Excellent tone reproduction with 4.0 DMax optical density
- 10 x 8" built-in film adapter with film holders for all common formats
- Advanced software bundle including SilverFast® SE6 and Adobe® Photoshop® Elements 3.0

All these products are available from Park Cameras online or instore at low prices this Christmas!

ENGINEERED FOR PHOTOGRAPHY

PARKCameras



EPSON®
EXCEED YOUR VISION

Welcome to our 2012 winter catalogue, which features the best deals around on a wide variety of photographic equipment.

This year has seen many new exciting launches such as the Canon EOS 5D Mark III, Fuji X-E1, Nikon D800/E, Olympus OM-D, Panasonic GH-3, Pentax K-30, Sony RX1 and much more. As well as the rapid advancement in camera technology, convergence continues apace, and you can upload your photos straight to Facebook from the cameras with built in Wi-Fi or even play Angry Birds on the Android cameras – such as the Samsung Galaxy Camera and Nikon S800C. Compact System Cameras (combining the flexibility of an interchangeable lens system with as compact a body as possible) continue to appeal, and now Canon has joined the party too with the EOS M so be sure to visit us in person or online to discover more.

2012 has also been a busy year with the launch of our new website and blog in March. We hope you like the new site and find it easier to navigate with the new filter functionality, coupled with finding lots of interesting articles, tips and tricks on our blog and social media sites.

As well as thousands of great cameras and accessories at great prices to make your Christmas merry, we also offer award winning service and advice, free UK delivery, and a shopping experience to suit your needs - in store, online or on the phone.

Don't forget if you are stuck knowing what to buy your loved one this Christmas then ask about our gift vouchers, and photography training courses which make an ideal Christmas present!

Shop in store or online today

Why Park Cameras?

Park Cameras was established in 1971 in Burgess Hill, West Sussex. For over forty years we have forged a reputation across the photographic industry as one of the top independent photographic retailers in the UK, serving the needs of all photographers, from enthusiasts through to professionals, through the very highest level of customer service.

In 2008 we radically altered our business approach, creating a bespoke, purpose-built showroom which successfully married the very latest instore experience with our staff's unrivalled level of photographic knowledge and customer care.

We aim to replicate a consistent, unrivalled level of customer service across our various purchasing platforms ensuring that, no matter what your buying preference happens to be, you can always expect the very highest level of service.

Our promise to our customers is as simple as it is important – at all times we will strive to provide all of our customers with the widest range of choice, supported by the very best customer service, underpinned by exceptional pricing and after sales support. By these standards we hope to be both measured and recognised for across the photographic industry but, most importantly, by our valued customers.

Buyers guide

18.0 MEGA PIXELS	Megapixel rating	IS	Image stabilisation		Maximum height
3.0	Screen size (inches)	7.1x	Zoom		Minimum height
5.5 FPS	Continuous shooting (Frames per second)	SD card	Memory card type		Closed length
LIVE VIEW	Live view		Weight		Load capacity
1080 HD Video	Video recording quality				



Christmas delivery

We offer an excellent next day delivery from City-link to all of the UK mainland. Just order before 4:30pm and subject to stock availability your item will be with you the very next working day. Please note that your new goodies will need to be signed for, as we don't like to leave them without an owner.

To make sure your items are with you in time for Christmas, the last day to order is Friday 21st December before 3:30pm, for delivery on Monday 24th December. Don't forget that you can also benefit from FREE next day delivery if your order is over £150.

Award winning service

Our customer promise would mean little without the actions to ensure that we proactively work towards achieving it. Pleasingly, over the last few years, Park Cameras has been recognised on several occasions, both by the wider industry and our actual customer base, for award-winning customer service as well as the standard of both our 'high street' and online retail shopping experience. Recent awards are as follows:



Opening times

Thursday 20 th Dec	09:00 - 20:00
Friday 21 st Dec	09:00 - 20:00
Saturday 22 nd Dec	09:00 - 17:30
Sunday 23 rd Dec	11:00 - 16:30
Monday 24 th Dec	09:00 - 17:00
CHRISTMAS DAY	CLOSED
BOXING DAY	CLOSED
Thursday 27 th Dec	09:00 - 19:00
Friday 28 th Dec	09:00 - 17:30
Saturday 29 th Dec	09:00 - 17:30
Sunday 30 th Dec	09:00 - 17:30
Monday 31 st Dec	09:00 - 17:30
NEW YEAR'S DAY	CLOSED
Wednesday 2 nd Dec	10:30 - 16:30

'No ordinary camera store'

Come and see for yourself!

Only 10 miles from Brighton or 10 minutes on fast trains, Park Cameras store is well worth a visit - low prices & friendly expert advice on hand. See our website for directions.

PARKCameras



Join, Follow, Tweet & Watch us on



ParkCameras.com 01444 23 70 74

York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT

Canon EOS 5D Mark III

The EOS 5D Mk III is a full-frame 22.3 MP DSLR with 61-point autofocus and 6fps continuous shooting. Capture high-quality Full HD movies, with manual control over everything from frame rate to audio.



See web for competitive price

Upgrade your kit, by part-exchanging your current gear for the EOS 5D Mk III, in store or on 01444 23 70 80.

Canon LP-E6 battery
Our Price **£69.99**
was £80.99

Canon BG-E11 battery grip
Our Price **£164.50** www Canon
was £329.99 **EOS 5D Mark III**

Canon Speedlite 600EX-RT
Our Price **£589.99**
was £679.99



Body SRP £2,999.99. Lens sold separately

Canon EOS 1100D

Advanced, compact and affordable: your first steps into the world of DSLR photography, made simple with Canon EOS 1100D.

Now £295.00



Body SRP £379.00
Lens sold separately

EOS 1100D Variations

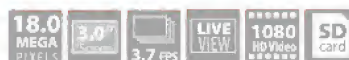
Body only **£295.00**
EOS 1100D + 18-55 IS II **£354.99**

EOS 1100D + 18-55 IS II
+ 55-250 IS II **£557.99**

Canon EOS 600D

With class-leading 18-megapixel resolution, user-friendly design, and the entire EOS family of lenses and accessories at your disposal, the EOS 600D lets nothing stand in the way of your photography.

Now £403.00*



Body SRP £595.00
Lens sold separately

EOS 600D Variations

Body only **£403.00***
EOS 600D + 18-55 IS II **£459.99***

EOS 600D + 18-55 IS II
+ 55-250 IS II **£659.00***

*Price includes £40 cashback which is claimed from Canon UK. You pay £443.00 and claim £40 back from Canon UK. Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.

*Includes cashback
*Terms & conditions apply

Canon EOS 6D

A 20.2-megapixel DSLR featuring a full-frame sensor and compact design. Ideal for portrait photography and travel, offering tight control over depth of field and a large choice of wide-angle EF lenses.

See web for competitive price



Body SRP £1,799.00
Lens sold separately

EOS 6D Variations

Body only **See web**
EOS 6D + 24-105 L IS **See web**
EOS 6D + BG-E13 Grip **See web**
EOS 6D + LP-E6 Batt. **See web**

WIN YOUR MONEY BACK!

By pre-ordering the Canon EOS 6D between the 17/09/12 & 31/12/12 inclusive, you will automatically be entered into a prize draw to win your money back by refund of sale price courtesy of Park Cameras Ltd. This Promotion is available for all purchases of the Canon EOS 6D Body only & any available kits. If a kit is purchased to enter the prize draw, the refundable total will be that of the Canon EOS 6D body only price at time of purchase. See our website for full terms & conditions.

Canon Speedlite 430EX II
Now £199.99*
*Price after £20 cashback.

Canon Gadget Bag 300EG
Only £39.99*
*when bought with any Canon Digital SLR

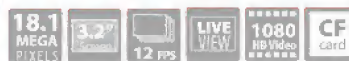
Canon Speedlite 600EX-RT
Now £459.99*
*Price after £40 cashback.

Canon 85mm f/1.8 USM
Now £304.99
was £469.99

Canon EOS-1D X

The EOS-1D X combines speed with image quality, to create the next generation camera for professionals. Full frame 18 megapixel sensor with Dual "DIGIC 5+" processors sets the standard, and up to 12 frames per second shooting takes it beyond.

Now £5,149.00



Body SRP £5,299.99
Lens sold separately

EOS-1D X Variations

Body only **£5,149.00**
EOS-1D X + LP-E4N **£5,278.99***
EOS-1D X + 600EX-RT **£5,628.99***
EOS-1D X + 24-70 L II **£7,398.00***

*Special price on mention of this catalogue. See website for details on interest free credit.

WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99! When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering instore or on 01444 23 70 80. Competition ends 31.12.12*.

*Entry excludes employees and families of Park Cameras Ltd & Canon UK. No cash alternative will be offered. Events may occur that render the promotion or the awarding of the prize impossible due to reasons beyond Park Cameras / Canon's control, who may at their discretion vary or amend the promotion and the participant agrees that no liability shall be attached to Park Cameras as a result thereof.





PROFESSIONAL Dealer

Even more Nikon Digital SLRs

D3100 Body	£289.99*
D3100 + 18-55 VR	£339.99
D3100 + 18-55mm VR	
+ 55-200mm VR	£509.98
D3100 + 18-55mm VR	
+ 55-300mm VR	£629.98
D5100 Body Only	£349.99
D5100 + 18-55mm VR	£419.99
D5100 + 18-55mm VR	
+ 55-200mm VR	£589.98
D90 Body	£462.00
D90 + 18-105mm VR	£589.99
D300s	£1,109.00
D3X Body	£4,999.00

Up to £55 cashback
when purchasing either the
D3100 / D5100 / D3200
this Autumn / Winter

Nikon D800

The 36.3 megapixel FX-format sensor and class-leading autofocus system deliver unprecedented levels of depth and detail in your photography.



See web for competitive price

Upgrade your kit, by part-exchanging your current gear for the D800, in store or on 01444 23 70 60.



Nikon EN-EL15 battery
Our Price **£59.99**
was £70.99



Nikon MB-D12 battery grip
Our Price **£309.99**
was £379.99



Nikon MC-36 remote cord
Our Price **£139.99**
was £161.99



Body SRP £2,599.99. Lens sold separately



Body SRP £1,005.99
Lens sold separately

Nikon D3200 - Black

Equipped with a 24.2-megapixel CMOS sensor and Nikon's powerful EXPEED 3 image processing engine, this SLR offers outstanding photos and Full HD D-movies.

Now £354.00*



Also available in Red
*Includes cashback

D3200 Variations

Body only Black	£354.00*	Body only Red	£354.00*
D3200 + 18-55 VR Black	£399.99*	D3200 + 18-55 VR Red	£424.00*

*Price includes £45 cashback which is claimed from Nikon UK.
You pay £399.00 and claim £45 back from Nikon UK.
Terms and conditions apply. Cashback runs between 01.12.12 & 21.01.13.

Nikon D600

From true wide-angle to super-telephoto, the 24.3-megapixel FX-format sensor delivers incredibly detailed images across the camera's broad ISO range.

Now £1,569.99



Body SRP £1,955.99
Lens sold separately

D600 Variations

Body only	£1,569.99	D600 + SB-910 Speedlite	£1,925.98
D600 + Lightroom 4.0	£1,649.98	D600 + 24-85mm ED VR	£1,988.99

*Purchase a Nikon D600 body or kit and receive a FREE Nikon Crumpler backpack worth £79.99 - available whilst stocks last



Nikon AF-S 18-300mm f/3.5-5.6G ED VR DX
Incredibly versatile, this lens is perfect for travel

Now £629.00*
was £849.99

*Price includes £70 cashback from Nikon. You pay £699.00 & claim £70 back from Nikon UK.



Nikon SB-700 Speedlite

Now £219.99*
*Price after £25 cashback.



Nikon Golla SLR Bag

Now £12.99*
was £40.99

*Special price on mention of this catalogue



Nikon SB-910 Speedlite

Now £359.99
was £449.99



Nikon ML-L3 Wireless Remote

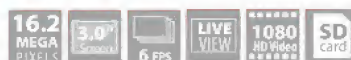
Only £19.99

See pages 9-10 for even more lenses!

Nikon D7000

Sturdy enough to travel anywhere and powerful enough to handle any situation, its range of advanced features will satisfy any photographer ready to further their skills. If photography is your passion, this is the D-SLR you need.

Now £699.00



Kit Offer*

D7000 Variations

Body Only	£699.00	D7000 + ME-1 Mic.	
D7000 + 18-105 VR	£839.00	+ HDMI Cable	£798.99

*Purchase a Nikon D7000 + 18-105mm VR lens from 15th November 2012 and receive a National Geographic DSLR bag, ML-L3 wireless remote and Explorer neck strap worth £124.99, for only £49.99 - whilst stocks last.

Nikon D4

The D4 offers a powerful combination of up to 11 fps, a 16.2 megapixel FX-format sensor and phenomenally high ISO. Ready for anything, the D4 has the durability and the versatility to realize every shooting opportunity out there.

See web for competitive price



Body SRP £5,289.99
Lens sold separately

D4 Variations

Body only	See web	D4 + WT-5 Transmitter	See web
D4 + EN-EL18	See web	D4 + AF-S 85mm f/1.8G	See web

Visit us instore or online to see our massive range of bags to protect your Digital SLR, from Lowepro, Tamac and Manfrotto.

GREAT CHRISTMAS GIFT!

Park Cameras
SCHOOL OF PHOTOGRAPHY

Purchase the Nikon D800 or D800E from this catalogue, and receive **20% off** the price of our Introduction to the Nikon D800 / D800E course - held at Park Cameras!

To receive this fabulous discount, simply quote this catalogue when purchasing the Nikon D800 / D800E. For upcoming course dates, visit our website.



PENTAX
A RICOH COMPANY

SONY
make.believe

Sony Alpha a99

It's enough to please the toughest of photo editors, with results in every frame. A full-frame sensor with Translucent Mirror technology is more of everything, the kind of detail, colour and tone you need for demanding tasks.



See website

Purchase the Sony Alpha a99 with the VG-C99AM grip and receive 2 x NP-FM500H batteries free of charge!



Sony 24-70 f/2.8 Carl Zeiss
Our Price **£1,449⁹⁵**
was £1,686.00



Sony 85mm f/1.4 Carl Zeiss*
Our Price **£1,149⁰⁰**
was £1,378.80



Sony HVL-F58AM Flashgun
Our Price **£389⁰⁰**
was £547.20



FREE Fujifilm 32GB SDHC Class 10 card worth £34.99 when purchasing the a99, on mention of this catalogue!

Body SRP £2,499.99. Lens sold separately

Even more Digital SLRs

Sony

Alpha a37 + 18-55 **£399⁰⁰**
Alpha a37 + 18-55
+ 55-200 **£559⁰⁰**
Alpha a57 + 18-135 **£789⁰⁰**

Sony 35mm f/1.4 G-Series
Very bright, high performance wide angle lens

Special Price

Now only £1,214⁰⁰!
was £1,378.80

Sony 75-300 f/4.5-5.6
High quality telephoto zoom lens: ideal for sports/action

Special Price

Now only £139⁰⁰!
was £225.60

*Price includes £50 cashback which is claimed from Sony UK. You pay £189.00 and claim £50 back from Sony.

Sony Alpha a65

Explore a new world of artistic possibilities. Now you can create and control extremely high quality still images and Full HD video, with super-fast shooting responses and versatile, easy-to-use creative features.

See website



Body was £796.80
Lens sold separately

a65 Variations

Body only

See Web

a65 + 18-55mm

See Web

Add a FM-500 batt for only £69⁹⁵!

Add a V55 monitor for only £239⁰⁰!

*Prices include £50 cashback which is claimed from Sony UK.

Terms and conditions apply. Cashback runs between 17.10.12 & 16.01.13.

Sony Alpha a77

Step up to new levels of imaging quality, performance and handling to meet the demands of serious photo enthusiasts. Capture flawless images and Full HD video, with class-leading responsiveness and immense creative control.

From £829⁰⁰



Body Was £1,150.80
Lens sold separately

a77 Variations

Body only

£829⁰⁰

a77 + 18-135mm

£1,075⁰⁰

a77 + VG-C77AM

£1,043⁰⁰

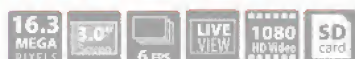
a77 + 16-50mm

£1,274⁰⁰

Pentax K-30

Thanks to the K-30, for the first time in a long time location doesn't matter. Whether it's a sandy day at the beach or a trek into the wet rainforests of Belize, the K-30 is the ideal DSLR camera to capture your memories regardless of the elements you face.

Now £429⁰⁰*



Body SRP £599.99
Lens sold separately

K-30 Variations

Body only

£429⁰⁰*

K-30 + 18-55mm DAL

K-30 + 18-55mm DAL

See Web

+ 55-200mm DAL **See Web**

*Price includes £50 cashback which is claimed from Pentax UK.

You pay £479.00 and claim £50 back from Pentax. Terms and conditions apply. Cashback runs between 01.11.12 & 15.01.13.

Pentax K-5 II

The K-5 II takes greatness to the next level. Its high resolution sensor, highly advanced autofocus system and accurate shake reduction system coupled with its weather sealed coldproof design ensure that this camera is ready for use in any situation.

See website



Body SRP £799.99
Lens sold separately

K-5 II Variations

Body only

See web

K-5 II + 18-135mm WR

See web

K-5 II + 18-55mm WR

See web

K-5 IIs Body only

See web

GREAT CHRISTMAS GIFT!

Park Cameras
SCHOOL OF PHOTOGRAPHY

Purchase any Digital SLR this Christmas, and receive **20% off** our Understanding your Digital SLR Course!

To receive this fabulous discount, simply quote this catalogue when purchasing a Digital SLR. For upcoming course dates, visit www.ParkCameras.com/Training.

Offer ends 24.12.12



WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99!

When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering in-store or on 01444 23 70 80. Competition ends 31.12.12*.

*Entry excludes employees and families of Park Cameras Ltd Canon UK. No cash alternative will be offered. Events may occur that render the promotion or the awarding of the prize impossible due to reasons beyond Park Cameras / Canon's control, who may at their discretion vary or amend the promotion and the participant agrees that no liability shall be attached to Park Cameras as a result thereof.



Even more CSCs

Nikon
J2 + 10-30mm **£459.00**
J2 + 10-30mm + 30-110mm **£595.00**
V2 **NEW!** **See web**

Nikon J1 + 10-30mm
Fantastic Clearance Price!

See website!
was £499.99



Panasonic
DMC-GF3 + 14-42mm **£359.99**
DMC-G5 + 14-42mm X **£495.00**
DMC-GH2 + 14-140mm **£869.00**

Panasonic Lumix G3 + 14-42mm
Olympic kit

Special Price

Now only £299.99!
was £399.99



Canon EOS M + 18-55mm f/3.5-5.6 IS

SRP £769.99
Also available in Red, Silver & White

An 18-megapixel interchangeable-lens compact system camera small enough to take anywhere. Enjoy simple creative controls and superb low-light performance for stunning images.

See web for competitive prices



*£50 cashback available between 18.10.12 & 24.01.13

FREE FLASH!

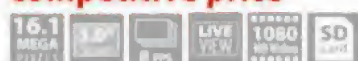
Purchase any EOS M kit, and receive a **FREE Canon Speedlite 90EX** worth £119.99! **Hurry!** Offer available whilst stock lasts.

Olympus E-PL5 + 14-42mm f/3.5-5.6

SRP £599.99

It might be small on size and weight, but the E-PL5 is certainly big when it comes to image quality (matching the OMD in fact). As a result, it delivers stills and movies with consistently high resolution, rich gradation, low noise and wide dynamic range.

See web for competitive price



E-PL5 Variations

E-PL5 Kit + PS-BLSS

See web

E-PL5 Kit + FL-14

See web

E-PL5 Kit + VF-3

See web

E-PL5 Kit + Street case

See web

*Purchase an Olympus E-PL5 and receive a **FREE 8GB FlashAir** card

UPGRADE TO TRIPLE KIT FOR £99.00

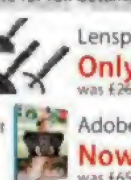
Purchase the Olympus E-PL5 + 14-42mm, and you can get the Olympus Portrait Zoom Kit consisting of a 40-150mm lens, 8GB card and Olympus Medium Street case for only **£99.00** (normally £349.99)! Purchase this kit with the E-PL5 and you can claim a **FREE 15mm body cap lens** worth £69.99 from Olympus UK! See website for full details.

SanDisk 16GB Extreme HD Video SDHC Card (45MB/s)
Now £23.99

Acme Made Union Kit Messenger
Now £14.95
was £34.95

Lenspen DSLR Pro kit
Only £16.29 when bought with any DSLR or CSC
was £26.29

Adobe Photoshop Elements 11
Now £64.99
was £65.92



FUJIFILM**SONY**
make.believe**PENTAX**
A RICOH COMPANY**SAMSUNG****Fujifilm X-E1**

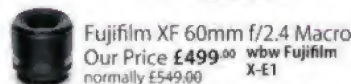
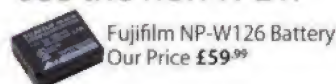
Weighing only 350g, the lightweight, compact body makes the X-E1 the perfect travel companion. With the superb performance of its 18-55mm lens, fleeting moments are framed and focussed in an instant.



Body SRP £749.99. Lens sold separately

See web for competitive price

Visit our showroom and be one of the first in the UK to see the new X-E1!

**Sony NEX-6 + 16-50mm f/3.5-5.6 OSS**Kit Was £830.00
Lens sold separately

Get the DSLR experience in your pocket. The NEX-6 has a large 16.1MP APS-C sensor, as well as a DSLR features like an OLED viewfinder and classic controls. What's more, with Wi-Fi you can connect to other devices like a smartphone or tablet, share pictures or download apps.

Now £709.00

NEX-6 Variations

NEX-6 + 16-50mm **£829.00** NEX-6 + 16-50mm + 55-210mm **£1,029.00**

Purchase the any Sony NEX-6 body or kit between 05.11.12 & 31.12.12 and receive a **FREE Fujifilm 32GB Class 10 SDHC card** worth £34.99. Quote this catalogue for to take advantage of this offer.

Pentax Q10 + 5-15mm

Kit SRP £379.99

Portability meets capability with the introduction of the Q10 to the world's smallest & lightest interchangeable lens system. The Q10 will capture detailed, blur & dust free images all while comfortably fitting in your pocket.

See web for competitive price

Q10 Variations

Q10 + 5-15mm **See web** Q10 + 5-15mm + O-VF1 **See web**
Q10 + 5-15 + 15-45mm **See web** Q10 + 5-15mm + 200FG **See web**

Become David Bailey!

To prove that you don't have to be a professional to take great photographs, Samsung have already teamed-up with lots of people called David Bailey. If you want to become an honorary David Bailey, Samsung are offering you the chance to enter a prize draw to receive a Samsung NX1000!

**SAMSUNG**

Visit wearedavidbailey.co.uk for details on how to enter the draw!

PENTAX

A RICOH COMPANY

Even more CSCs

Fujifilm
X10 **£319.00**
X100 Silver **£629.00**
X-PRO 1 Body **£1,169.00**

Fujifilm X100 Black
Limited Edition

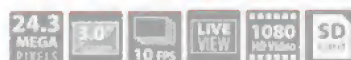
Special Price
Now only £779.00!
was £1,299.99



Sony
NEX-F3 + 18-55mm Black **£349.00**
NEX-5N + 18-55mm Silver **£359.00**
NEX-5R + 18-55mm **£656.00**

**Sony NEX-7**SRP Was £1,000.80
Lens sold separately

Follow your creative passion wherever it leads you. Capture stunning images with the versatility of interchangeable lenses – all without the size and weight of a DSLR.

Now £739.00*

*includes cashback

NEX-7 Variations

Body only **£739.00*** NEX-7 + SEL 16-50mm **£1,188.00***
NEX-7 + 18-55mm **£788.00*** NEX-7 + 18-55mm + LCS-ELC7 leather everyready case **£1,072.99***

*Price includes £100 cashback which is claimed from Sony UK. You pay £839.00 and claim £100 back from Sony UK. Terms and conditions apply. Cashback runs between 17.10.12 & 16.01.13.

Samsung NX20 + 18-55mm

Kit SRP £899.99

Take stunning photos and then share them with everyone – wherever and whenever you want. The Samsung NX20 Smart Camera's ultra-sensitive 20.3MP APS-C CMOS sensor delivers amazing detail for professional-quality photography.

Now £699.00*

*includes cashback

NX20 Variations

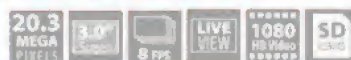
NX-20 + 18-55mm **£699.00*** NX-20 + 18-55mm + 16GB Ultra SD **£709.00***
NX-20 + 18-55 + NX20 Case **£718.99***

*Price includes £100 cashback which is claimed from Samsung. You pay £799.00 & claim £100 back from Samsung. Terms and conditions apply. Cashback runs between 18.10.12 & 09.01.13. **Free Samsung 7" tablet is claimed from Samsung.

Samsung NX1000 + 20-50mm

Kit SRP £399.99

Take photographs that you'll want to show everyone with a camera that makes sharing fast and easy. The Samsung NX1000 Smart Camera features an ultra-sensitive 20.3MP APS-C CMOS sensor which delivers amazing detail – even in surroundings with low light.

Now £349.00*

*Price include £50 cashback which is claimed from Samsung. You pay £399.00 & claim £50 back from Samsung. Runs until 09.01.13.

Canon EF 100mm f/2.8L Macro IS USM

The EF 100mm f/2.8L IS USM, part of Canon's prestigious L series, and first featuring an Image Stabilizer with angle and shift detection that is highly effective at close focusing distances.

Now £654.00*

*Price includes £55 cashback which is claimed from Canon UK.

You pay £709.00 & claim £55 back from Canon.

Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.

14mm f/2.8L II USM	£1,859.99	85mm f/1.8 USM	£304.00
20mm f/2.8 USM	£419.99	100mm f/2 USM	£375.00
EF-M 22mm f/2.0 STM	£229.99	100mm f/2.8 USM Macro	£434.99
24mm f/1.4L Mk II USM	£1,299.00	135mm f/2.0L USM	£899.00
24mm f/2.8	£329.00	180mm f/3.5L USM Macro	£1,149.99
24mm f/2.8 IS USM	£669.00	200mm f/2.0L IS USM	£4,699.00
28mm f/1.8 USM	£382.99	200mm f/2.8L USM/2	£624.99
28mm f/2.8 IS USM	£599.99	300mm f/2.8L USM IS II	£5,199.99
35mm f/1.4L USM	£1,099.99	300mm f/4.0L USM IS	£1,099.00
35mm f/2.0	£216.99	400mm f/2.8L USM IS II	£8,858.00
40mm f/2.8 STM	£189.00	400mm f/4.0 DO L USM IS	£5,378.99
50mm f/1.2 L USM	£1,268.00	400mm f/5.6L USM	£1,079.00
50mm f/1.4 USM	£285.99	500mm f/4.0L USM IS MK II	£8,249.00
50mm f/1.8 II	£89.99	600mm f/4.0L USM IS MK II	£10,999.00
50mm f/2.5 Macro	£229.00	800mm f/5.6L IS USM	£9,749.00
EF-S 60mm f/2.8 Macro	£349.99	TSE 17mm f/4.0L	£1,957.00
MP-E 65mm f/2.8	£839.99	TSE 24mm f/3.5L II	£1,679.00
85mm f/1.2L II USM	£1,699.00	TSE 45mm f/2.8	£1,099.00

Canon EF 70-300mm f/4.0-5.6L IS USM

The EF 70-300mm f/4-5.6L IS USM is part of Canon's prestigious L series offering performance excellence with a versatile zoom range and superb image quality in a robust and compact design.

Now £1,009.00*

*Price includes £80 cashback which is claimed from Canon UK.

You pay £1,089.00 & claim £80 back from Canon.

Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.

TSE 90mm f/2.8	£1,099.00	28-135mm f/3.5-5.6 USM IS	£372.99
8-15mm f/4L Fisheye USM	£1,094.00	28-300mm f/3.5-5.6L IS USM	£2,099.00
EF-S 10-22mm f/3.5-4.5 USM	£624.00	EF-S 55-250mm f/4-5.6 IS II	£203.00
EF-S 15-85mm f/3.5-5.6 IS USM	£567.00	70-200mm f/2.8L IS II USM	£1,799.00
EF-S 15-85mm IS Unboxed	£549.00	70-200mm f/2.8L USM	£989.00
16-35mm f/2.8L II USM	£1,129.00	70-200mm f/4.0L IS USM	£929.00
17-40mm f/4.0L USM	£608.00	70-200mm f/4.0L USM	£495.00
EF-S 17-55mm f/2.8 IS USM	£769.00	70-300mm f/4.0-5.6 IS USM	£374.99
EF-S 17-85mm f/4.0-5.6 IS USM	£324.99	70-300mm f/4.0-5.6L IS USM	£1,089.00
EF-S 17-85mm IS Unboxed	£260.00	70-300mm f/4.5-5.6 DO IS USM	£1,099.00
EF-S 18-55mm f/3.5-5.6 IS II	£132.00	75-300mm f/4.0-5.6 III	£189.00
EF-S 18-55mm IS II Unboxed	£85.00	75-300mm f/4.0-5.6 USM III	£234.99
EF-M 18-55mm f/3.5-5.6 IS STM	£269.99	100-400mm f/4.5-5.6L USM IS	£1,229.00
EF-S 18-135mm f/3.5-5.6 IS STM	£386.00	200-400mm f/4.0L USM IS	TBC
EF-S 18-200mm f/3.5-5.6 IS	£399.00	1.4x III Extender	£395.00
24-70mm f/2.8L II USM	See Web	2x III Extender	£399.00
24-105mm f/4.0L IS USM	£869.00	See our website for money saving offers with filters!	
24-105mm (out of kit)	£729.99		

This Christmas you can claim between £20 - £160 on selected Canon lenses!

Visit www.ParkCameras.com/XMAS to see the range!

Offer available on selected products and purchases made from 18.10.2012 until 24.01.2013. T&C's apply.

Nikon AF-S 24-70mm f/2.8G ED

Professional, fast aperture, standard zoom lens with SWM for fast and quiet Autofocus. Designed for digital, this lens rivals that of fixed focal length lenses for edge to corner sharpness, and features a Nano Crystal coating to minimize ghost and flare.

Now £1,235.00

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-D 50mm f/1.8	See web
AF-D 14mm f/2.8D	£1,199.99	AF-S 50mm f/1.8G	£165.00
AF-D 16mm f/2.8D Fisheye	£635.00	AF-S 60mm f/2.8G Micro ED	£409.99
AF-D 20mm f/2.8	£470.99	AF-S 85mm f/3.5G DX Micro	£378.99
AF-D 24mm f/2.8D	£364.00	AF-D 85mm f/1.8D	£299.00
AF-S 24mm f/1.4G ED	£1,489.00	AF-S 85mm f/1.8G	£379.99
PC-E 24mm f/3.5D ED	£1,493.99	AF-S 85mm f/1.4G	£1,209.00
AF-D 28mm f/2.8	£245.99	AF-S 105mm f/2.8G VR IF-ED	£609.00
AF-S 28mm f/1.8G	£578.00	PC-E 85mm f/2.8D ED Micro	£1,339.00
AF-S 35mm f/1.4G	£1,319.99	AF-DC 105mm f/2 Nikkor	£821.99
35mm f/2 AF Nikkor D	£262.99	AF-D 135mm f/2.0D	£1,019.00
35mm f/1.8 AF-S DX Lens	See web	AF-D 180mm f2.8 IF ED	£709.00
AF-S 40mm f/2.8G ED DX Micro	£195.00	AF-D 200mm f/4D IF ED	£1,194.00
PC-E 45mm f/2.8D ED Micro	£1,399.99	AF-S 200mm f/2G ED VR II	£4,139.00
AF 50mm f/1.4D	£245.99	AF-S 300mm f/2.8G ED VR II	See web
AF-S 50mm f/1.4G	£272.99	AF-S 300mm f/4 D IF-ED	£1,046.00

Nikon AF-S 70-300mm f/4.5-5.6G IF ED VR

This lens incorporates Nikon's second-generation vibration reduction system (VR II) that allows flexible hand-held shooting by stabilizing the image to the equivalent extent of using a shutter speed that is four stops faster when compared with a conventional lens.

Now £414.99

AF-S 400mm f/2.8G ED VR	£6,659.00	AF-S 24-70mm f/2.8G ED	£1,235.00
AF-S 500mm f/4G ED VR	£5,975.00	AF-D 24-85mm f/2.8-4	£549.00
AF-S 600mm f/4G ED VR	£7,070.00	AF-S 24-85mm f/3.5-4.5 VR	See web
AF-S 10-24mm f/3.5-4.5G DX	£644.00	AF-S 24-120mm f/4G ED VR	£829.00
AF-S DX 12-24mm f/4G IF-ED	£835.00	AF-S 28-300mm f/3.5-5.6G VR	£679.00
AF-S 14-24mm f/2.8G ED	See web	AF-S 55-200mm f/4-5.6G DX	£199.99
AF-S 16-35mm f/4G ED VR	See web	AF-S 55-200mm f/4-5.6 VR DX	£169.99
AF-S 16-85mm f/3.5-5.6G ED VR	£447.99	AF-S 55-300mm f/4.5-5.6G VR	See web
AF-S 17-35mm f/2.8 IF ED	£1,499.00	AF-S 70-200mm f/2.8 G VR II	£1,579.00
AF-S 17-55mm f/2.8G IF-ED	£1,049.00	AF-S 70-200mm f/4 ED VR	See web
AF-S 18-55mm f/3.5-5.6G II DX	£127.99	AF-S 70-300mm f/4.5-5.6G VR	£414.99
AF-S 18-55mm VR (Unboxed)	£85.00	AF-D 80-400mm f/4.5-5.6 VR	£1,239.99
AF-S 18-105mm f/3.5-5.6G VR	£224.99	AF-S 200-400mm f/4G VR II	£4,939.00
AF-S 18-105mm VR (Wht Box)	£190.00	TC-14E II 1.4x AF-S Teleconverter	See web
AF-S 18-200mm f/3.5-5.6G VR II	£596.99	TC-17E II 1.7x AF-S Teleconverter	See web
AF-S 18-300mm f/3.5-5.6G VR	See web	TC-20E III 2.0x AF-S Teleconverter	See web

Sigma 10-20mm f/4-5.6 EX DC HSM

The super wide-angle capability of the 10-20mm zoom makes it a very powerful tool for both indoor and landscape photography. It is specifically designed to optimise results with digital SLR cameras incorporating APS-C size image sensors or smaller.

Now £369.00

SRP £549.99

Purchase Sigma's multi-award winning 10-20mm f/4-5.6 EX DC HSM ultrawide angle lens and claim your FREE 77mm UV DG filter worth over £60!!

Sigma 120-400mm f/4.5-5.6 APO DG OS HSM

This telephoto zoom lens incorporates Sigma's original OS (Optical Stabiliser) system. It offers the equivalent of using a shutter speed approximately 4 stops faster. It also incorporates SLD (Special Low Dispersion) glass, providing excellent correction for chromatic aberration.

Now £649.00

SRP £899.99

Add a Sigma 77mm DG MC UV filter for only £40!!

Tamron 18-270mm f/3.5-6.3 Di-II VC PZD

This lens features a newly developed piezo ultrasonic motor, which ensures a silent, precise and extraordinary fast autofocus. Furthermore the unique (VC) vibration technology was improved to allow for a more compact design.

Now £395.00

SRP £568.20

Add a Hoya 62mm UV filter for only £20!!

Even more Tamron Lenses

60mm f/2 Macro	£353.99
90mm f/2.8 Di Macro VC	See web
10-24mm f/3.5-4.5 Di-II	£368.99
18-200mm f/3.5-6.3 Di-II	£169.00
18-270mm f/3.5-6.3 Di-II VC	£395.00
24-70mm f/2.8 Di VC USD	£859.99
28-75mm f/2.8 XR Di Macro	£357.99
17-50mm f/2.8 XR Di-II VC	£289.99
28-300mm f/3.5-6.3 Di VC LD	£485.99
70-200mm f/2.8 Di VC USD	See Web
70-200mm f/2.8 Di LD Macro	£599.00
70-300mm f/4-5.6 Di Macro	£129.00
200-500mm f/5-6.3 Di LD IF	£869.00
70-300mm f/4-5.6 VC USD	£298.00

Olympus 45mm f/1.8 Micro Four Thirds

Beautifully designed and affordably priced, this lens makes a sensational addition to any enthusiast's camera kit. Thanks to its fast aperture, the high-power prime lens is absolutely ideal for capturing people in portraits shot that really stand out, with beautiful background blur and vivid contrasts.

Now £229.00



Even more Olympus Micro 4/3 Lenses

12mm f/2.0 Silver	£589.00	12-50mm f/3.5-6.3 M.Zuiko SIV	£299.00
12mm f/2.0 Black	£949.00	12-50mm (Unboxed)	£299.00
15mm f/8.0 Black 'Body Cap'	£69.99	14-150mm f/4.0-5.6 ED	£489.00
17mm f/2.8	£229.99	14-150mm (Unboxed)	£429.00
45mm f/1.8	£229.00	14-42mm f/3.5-5.6 II Silver	£239.00
60mm f/2.8 Macro	See web	40-150mm Black	£229.99
75mm f/1.8	See web	40-150mm f/4.0-5.6	£189.99
9-18mm f/4-5.6	£499.00	75-300mm f/4.8-6.7	£599.00

Pentax 35mm f/2.8 Macro Limited

This lens offers a completely new lens coating that provides astoundingly pure image quality. Additional characteristics include a magnification ratio of 1:1, an aluminium lens tube and a built-in extendable lens hood.

Now £429.99



Pentax 55-300mm f/4.0-5.8 ED

A highly efficient zoom lens that covers the short to long telephoto range of 85 to 450mm (35mm equivalent). The exclusive Pentax SP Coating effectively protects its front lens against dirt and contamination. Additionally, the focusing ring permits easy manual focusing.

Now £329.99



Fujifilm XF 35mm f/1.4

With this lens, you are ready to capture the perfect moment as it delivers a natural sense of human vision and distance. In that instant, the lens is your eye and the camera is an extension of your will.

Now £499.00



Fujifilm XF 60mm f/2.4 Macro

With this lens from Fujifilm, distance vanishes and is replaced by vibrant colours, exquisite detail and delicate nuances of light. Bringing you face-to-face with your subject, this lens brings the beauty of the world to you, so you can see it in all its beautiful immediacy.

Now £549.00



Panasonic 25mm f/1.4 Micro Four Thirds

The extraordinary brightness of this lens allows a beautiful soft focus for photo and video to be even more impressive and encourages users not to use the flash even in dimly-lit conditions. Certified with the name of world-renowned LEICA, exceptional high image quality is guaranteed.

Now £439.00



Panasonic 35-100mm f/2.8 O.I.S X

Crystallizing Panasonic's optical technologies, this "X" lens features superb image rendering for lifelike textures, crisp edge-to-edge contrast, a unique Nano Surface Coating for minimal ghost and flare and natural atmospheres with remarkable transparency.

Now £999.00



Even more Panasonic Lenses

8mm f/3.5 Fisheye	£569.00	14-42mm f/3.5-5.6 Mega OIS	£159.99
12.5mm 3D Lens f/12	£199.99	14-42mm OIS (Unboxed)	£80.00
14mm f/2.5 (Unboxed)	£240.00	14-42mm f/3.5-5.6 OIS X	£284.00
14mm f/2.5 ASPH Pancake	£240.00	14-42mm X (Unboxed)	£269.99
20mm f/1.7 ASPH Pancake	£279.99	45-150mm OIS X	£259.00
45mm f/2.8 Leica DG Macro	£556.00	45-175mm f4.0-5.6 OIS	£319.00
7-14mm f/4.0 ASPH	£999.99	45-200mm f4.0-5.6 O.I.S	£240.00
12-35mm f/2.8	£849.00	45-200mm (Unboxed)	£209.99
14-140mm f/4-5.8	£553.99	100-300mm f/4-5.6 MEGA OIS	£419.00
14-140mm (Unboxed)	£449.99	VW-CLT1E-H 3D Camcorder	£249.99

Visit us in our showroom in Burgess Hill, West Sussex, and try out a lens on any of your own equipment!

Sony 55-210mm f/4.5-6.3 OSS

This slim, light telephoto lens is ideal for a wide range of shooting applications including sports and nature. It's quiet, responsive autofocus with internal AF mechanism makes this lens ideal for still and HD movie shooting.

Now £189.00* *Price includes £50 cashback which is claimed from Sony UK. You pay £239.00 and claim £50 back from Sony.



Sony 70-300mm f/4.5-5.6

A compact zoom lens that brings you closer to action and portrait subjects. This compact, lightweight 4x zoom lens is a great value and an ideal choice for covering outdoor activities and sports action, even in large stadium locations.

Now £189.00* *Price includes £50 cashback which is claimed from Sony UK. You pay £239.00 and claim £50 back from Sony.



Don't forget to protect your lens!

Please see website for further savings on lens bundles with protective filters



Even more Compact Cameras

Canon PowerShot SX240 HS	£189.99
Canon PowerShot SX260 HS	£209.00
Fujifilm FinePix F800EXR	£319.99
Fujifilm XF-1	See Web
Nikon Coolpix S01	£139.99
Nikon Coolpix P510	£249.99
Olympus SP-820	£239.00
Olympus TG-1	£239.00
Olympus XZ2	See Web
Panasonic DMC-TZ25	£209.00
Panasonic DMC-TZ30	£239.00
Panasonic DMC-FT4	£239.00
Pentax Optio WG-2	£189.00
Pentax Optio WG-2 GPS	£209.99
Samsung MV800	£119.00
Sony DSC HX10V Black	£219.00
Sony DSC HX20V	£219.00
+ Free Sony LCJ-HKB case	£259.00

Canon PowerShot SX50 HS

A powerful 50x ultra zoom for extreme telephoto shots. Intelligent IS counteracts shake and Zoom Framing Assist helps keep subjects in the frame. A premium lens, manual modes and RAW give expert results.



Now £379.99*

*Price includes £50 cashback which is claimed from Canon UK. You pay £429.99 and claim £50 back from Canon. Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.

Canon NB-10L battery
Our Price **£65.00**
was £69.00

Joby Gorillapod Original
Our Price **£14.95**
was £20.00



MIX & MATCH
Buy any 2 products included in Canon's cashback, and get **£25 bonus cashback***

*Terms and conditions apply

SanDisk 16GB Ext. HD Video SD
Our Price **£23.99**

Nikon Coolpix P7700

SRP £499.99

The bright 7.1x NIKKOR zoom lens with fast f/2.0-4.0 aperture enables vivid images in low light and beautiful background blur when you want to single out subjects.

Now £469.99

Including a Free Nikon 16GB SD card worth £40!



Coolpix P7700 Variations

P7700 + Nano V Case	£513.94	P7700 + ME-1 Mic.	£564.98
P7700 + SB-400 flash	£633.98	P7700 + GP-1 GPS Unit	£699.98

Olympus SZ-31MR Super Bundle

Individual SRP £309.46

Brilliant stills, full HD movies and a zoom that goes from "wow, look at this valley" all the way to "oh what a beautiful butterfly!" without you moving.

Now £224.99



Bundle includes
Olympus LI-50B batt., Hard Case & SanDisk 8GB Ultra SD Card

Also available Silver

Visit us instore or visit www.ParkCameras.com/XMAS for our latest low price on the SZ-31MR camera only

Panasonic Lumix LX7

SRP £447.60

The DMC-LX7 is equipped with a 24mm ultra wide-angle LEICA DC VARIO-SUMMILUX lens featuring outstanding f/1.4 brightness at wide-end and f/2.3 at tele-end.

See web for competitive price



SAVE 10%!

Purchase the Panasonic Lumix LX7, and **save 10%** on the following Panasonic accessories:

• DMW-BCJ13E Battery • DMW-CLX5E Leather Case
• DMW-FL220E Flash • DMW-LWA52E Wide Conversion Lens

Pentax X-5

SRP £229.99
Also available Black

The X-5 features a high-magnification optical 26-times zoom lens offering a focal-length coverage from 22.3mm ultra-wide angle to 580mm super telephoto (in the 35mm format).

Now £209.99



FREE GIFTS!

Purchase the Pentax X-5, and receive a **FREE pack worth £52** including:

• SanDisk 8GB SDHC Card • Joby GorillaPod Hybrid GP2B with Ball & Socket Head • Hama Delta Solid charger with 2000mAh batts.

Samsung EX2F

SRP £429.00

Whether you're in a dimly lit reception hall or outside on a starry night, the Samsung EX2F lets you instantly capture beautiful memories - and share them with friends and family just as quickly with Wi-Fi connectivity.

Now £329.00*



*Price includes £50 cashback which is claimed from Samsung UK. You pay £379.00 and claim £50 back from Samsung. Terms and conditions apply. Cashback runs between 18.10.12 & 09.01.13.

Sony Cybershot RX100

Was £580.80

Sleekly crafted in aluminium for strength, lightness and luxurious looks, the RX100 inherits many advanced imaging features from Sony's α range of A-mount and E-mount camera families.

Now £429.00*



*Price includes £50 cashback which is claimed from Sony UK. You pay £479.00 and claim £50 back from Sony. Terms and conditions apply. Cashback runs between 17.10.12 & 24.12.12.

Manfrotto 055CXPRO4 4 CF Section Tripod

This tripod is made from 100% Carbon Fibre to give you a strong and sturdy tripod, but at the same time one that is lightweight and easy to carry. This tripod also allows you to move the central column from vertical to horizontal position in just seconds without having to disassemble the column.

170.0cm
 11.5cm
 54.5cm
 1.70kg
 8kg

Now £234.⁹⁵

Purchase a Manfrotto 055CXPRO4 4 Section Tripod and receive a **FREE** 804RC2 3-Way head worth £44.95!*

*Offer available until 31.01.13. Collect your free head at time of purchase.



Even more Tripods / Monopods

Manfrotto Tripods	
MK393-PD Photo Kit	£49.95
055XPROB	£104.95
190XPROB + 496 RC2	£138.95
Manfrotto 190CXPRO4 + MH054M0-Q2 Bronze Kit	
Special Price	
Now only £269.⁹⁵	was £449.95
Manfrotto Monopods	
679B Black	£34.95
561BHDV + Head	£189.95
Gitzo	
GT2532S 6x Systematic	£539.95
GT3542LS Systematic	£629.95
Giotto's	
Vitrivan VGRN9255	£179.95
MTL8271B C/Fibre	£289.95

Gitzo GT2532S 6x Systematic

This Systematic tripod is modular, with a flat centre disk that can be interchanged for centre columns, levelling bases and other components. This also allows for near-ground level shooting.

Now £539.⁹⁵

136.0cm
 10.0cm
 63.4cm
 1.71kg
 25kg

Perfect with...

Gitzo GH5380SQR Systematic Ball Head, QR 1/4" screw

Now £199.⁹⁵
SRP £349.95



Velbon Ultra Rexi Plus + PH157Q Head

This tripod pushes the boundaries of technology, offering a professional-quality tripod that is ultra compact when folded but giving full-size extended height and professional load bearing capacity.

Now £129.⁰⁰

153.0cm
 9.5cm
 36.0cm
 1.3kg
 4.0kg

Perfect with...

Hama Wirellesser Remote Release DCCS Base + Cable*

Now £59.⁹⁹
SRP £70.95



*Please note: Cable available in Canon, Fujifilm, Nikon, Olympus, Pentax, Samsung, and Sony (please specify at time of ordering).

Giotto's GTMT8223-50 C/F Tripod

This Carbon Fibre Tripod features the patented speedily dust-proof locking (SDL) system, meaning that you can loosen all the locks in one hand with minimal effort.

Only £99.⁰⁰

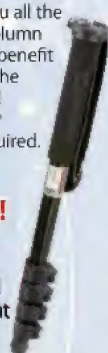
116.0cm
 58.0cm
 1.12kg
 4.0kg

Giotto's MML3290B
Pro Monopod - 5 Section

This monopod gives you all the benefits of a Vertical Column tripod, with the added benefit of being able to move the column from its vertical position through a 180° angle & lock where required.

Special Price
Now only £39.⁹⁵
~~was £49.95~~

Visit us in store, and try this monopod out for yourself!



TRIPOD BAG OFFER!

Purchase any Manfrotto Tripod between 05.11.12 & 31.12.12, and receive **15% off** either the Manfrotto MBAG70N or MBAG80N tripod bags.



Offer available whilst stocks last!

Slik Sprint Pro II 3WAY GM

This all metal, lightweight tripod is ideal for taking on your travels and comes combined with a 3-way panhead (SH-704E).

Now £59.⁹⁹

162.2cm
 17.7cm
 47.0cm
 1.1kg
 2.0kg

WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99!

When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering instore or on 01444 23 70 80. Competition ends 31.12.12*.

*Entry excludes employees and families of Park Cameras Ltd & Canon UK. No cash alternative will be offered. Events may occur that render the promotion or the awarding of the prize impossible due to reasons beyond Park Cameras / Canon's control, who may at their discretion vary or amend the promotion and the participant agrees that no liability shall be attached to Park Cameras as a result thereof.



Even more Camera Bags

Lowepro	
Event Messenger 150	£29.95
Event Messenger 250	£39.95
Nova 170 AW Black	£29.95
Nova 200 AW Black	£49.95
Versapack 200 AW (Grey)	£49.95
Pro Runner 300 AW (Gm)	£59.95
Pro Runner 450 AW	£99.95
Vertex 200 AW B.pack	£109.95

Manfrotto	
Stile Nano III Pouch	£12.95
Stile Nano VII Pouch	£14.95
Stile Solo II Holster	£24.95
Stile Veloce VII Backpack	£69.95

Tamrac	
3320 Aero Zoom 20	£20.99
5714 Evolution Zoom 14	£27.80

Lowepro Photo Hatchback AW

This sleek and modern outdoor daypack offers a casual, yet high-performance carrying solution. It features multi-functional compartments providing versatile organisation of camera gear, tablet and creature comforts. A removable, padded camera box with storm-flap closure and grab handles offer customisable storage for a complete camera kit; remove it to convert the bag into a fully functional daypack.

Now £89.99

Visit our showroom in Burgess Hill, West Sussex, and try out your kit to find the right bag for you!

Photo Hatchback 16L AW
Now **£89.99**
was £119.99

Photo Hatchback 22L AW
Now **£99.99**
was £129.99



NEW!

Available in
Slate Grey,
Pepper Red
& Galaxy Blue



Lowepro Pro Messenger AW

When your gear feels right, your work goes more smoothly. The Pro Messenger AW was designed with this idea in mind. It's built to fit pro-sized camera gear in configurations you've told us work best.

Now £160.00

This bag features a fully padded and adjustable interior, allowing for many configurations. In addition to this, an innovative FlexFlap Design™ folds in half for quiet and quick access.

Pro Messenger 160AW
Our Price **£160.00**

Pro Messenger 180AW
Our Price **£170.00**

Pro Messenger 200AW
Our Price **£180.00**



Manfrotto Stile Agile VII Sling

The Agile VII Sling is the perfect bag for on-the-go shooters. Designed to always get you to the perfect shot with all your gear, it fits a DSLR with battery grip and up to 70-200 mm lens attached plus 3-4 extra lenses.

Now £59.95

This bag complies with the standard size for carry-on luggage for most flights (due to ever changing restrictions, check with your airline prior to departure).

Perfect with...
Manfrotto MK393-PD Compact
Photo Kit Tripod

Only £49.95



Also available in Cord and White



Tamrac 5586 Expedition 6x

The Expedition 6x is the ideal mid-size pack for a generous amount of photo equipment and most 14.1" screen laptops. This medium size pack offers foam-padded protection and quick access to multiple SLRs, lenses, flash and accessories.

Now £109.99

This medium size pack offers foam-padded protection & quick access to multiple SLRs, lenses, flash and accessories. The main compartment is completely foam padded with numerous adjustable, foam-padded dividers to protect digital SLRs, S-6 lenses, & a flash.



SRP £220.50

Tamrac 5788 Evolution Sling

The Evolution 8 offers unprecedented versatility for quick access to photo gear. With its unique harness system, the Evolution 8 can be carried three different ways - as a backpack or as a sling pack worn over the right shoulder or the left shoulder.

Now £99.99

In the back of this backpack is a completely foam-padded laptop pocket which holds most 15.6" screen laptops and others up to 15" x 10 1/4 x 1 1/2" in size, including a 15" MacBook Pro.

SRP £183.74



Tamrac 5786 Evolution Sling
Backpack 6 Black

Only £84.00



Billingham Hadley Digital Pro Original SRP £180.00

This popular shoulder bag is designed with ease of use in mind. Not only is it strong, it has a fully removable insert with dividers that can be adjusted with velcro fastenings.

Now £159.00

This bag also features adjustable Quick Release Straps into brass buckles, bellowed front pockets with press-stud fastenings and a double darted main flap which covers the mouth of the bag when closed, protecting it from rain and weather elements.



Billingham 207 SRP £300.00

This shoulder bag has been designed to have a very fluid nature, and will accommodate a wide variety of photographic equipment. Protection against the elements is ensured with a two-piece lid design with a central, double-layered waterproof seam.

Now £269.95

The top grain leather tabs on this bag feature the Billingham Quick Release System where cut-outs in the straps engage with the solid brass ClogBalls to provide fast opening with positive and secure closure.



Epson Stylus Photo R3000

Achieve outstanding A3+ prints with the Epson Stylus Photo R3000, which offers complete image control and wide media compatibility.

With high capacity inks ideal for medium print runs and a small footprint, this A3+ printer makes professional-quality prints accessible.



Now £589.00



SRP £669.99



Even more Accessories

Spyder 3 Pro	£79.00
Spyder 4 Pro	£108.00
Adobe Lightroom 4	£99.99
ColorMunki Smile	£74.99
Rogue Flashbender Small	
Positionable Reflector	£24.95
Rogue Flashbender Large	
Positionable Reflector	£26.95
Fujifilm World Adapter	
Plus USB Charger	£19.95

Even more Epson Printers

Stylus Photo R2880	£489.00
Stylus Photo Pro 3880	£895.00*

*Supplied with FREE Epson Mirage Software worth £99.99

Visit our state-of-the-art showroom and see the quality of the Epson R3000 for yourself!

Complete set of spare inks
Our Price **£205.99** **wbw**
was £224.91

Epson A3 Signature Worthy
Trial Pack
Our Price **£19.99**

Spyder 3 Studio SR
Our Price **£229.00**
was £396.99

Canon PIXMA PRO-1

SRP £799.00

Experience the ultimate quality. Create professional, saleable prints with this 12-ink A3+ printer without sending your images to a photolab. High productivity and media support ensure maximum profit.

Now £649.00



PIXMA PRO-1 Accessories

PGI-29 Colour inks	£139.99*	PT-101 A3 Platinum Photo Paper (20 sheets)	£41.99*
PGI-29 Monochrome inks	£119.99*		

*Prices available when bought with the Canon PIXMA PRO-1

Adobe Photoshop Elements 11.0

Adobe® Photoshop® Elements 11 software helps you edit pictures with powerful, easy-to-use options and share them via print, the web, Facebook, & more.* Live in the moment knowing you can easily turn your everyday snapshots into sensational photos.

Only £64.99

*Internet connection required

Purchase with any any Digital Camera, and get this for only £49.99!



20% off
Photoshop
Elements
course

Purchase a copy of Adobe Photoshop Elements 11 between 01.11.12 & 31.12.12 and benefit from **20% off** our 'School of Photography' Photoshop Elements course!

Nissin MG8000 Extreme Flash

SRP £526.80

This is the latest flash model featuring extreme level of creativity and professional performances. To achieve world's highest "Machine Gun" strobe, the high heat resistance materials are developed for this unique model and Quartz tube is applied to reduce the heat effects significantly.

Only £499.00

Available in both Canon and Nikon fits.

See our website for further details on this brand new flash!



FREE
POWER
PACK!

Purchase the Nissin MG8000 Extreme Flash in either the Canon or Nikon fits, and receive a **FREE PS300 power pack** worth £349.99! **Hurry!** Offer available whilst stock lasts.

For deals on printer ink and paper, visit us instore, online, or call a member of our our team on 01444 23 70 80



Pocket Wizard Plus III Twin Kit

The PocketWizard Plus III Transceiver is the most reliable, feature-packed, easy-to-use solution for remote flash and camera triggering available.

Only £249.99

The Plus III Transceiver features an impressive 32 channels. Whether you're a wedding or sports shooter or working in a busy studio, finding a clear channel is never a problem. Selective Quad-Zone Triggering, a feature once reserved for elite photographers, adds four zones enabling photographers to remotely trigger flash & or cameras in groups or individually. Perfect with...

Sekonic L-478DR Light Meter

Now £359.99
SRP £399.99



WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99! When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering instore or on 01444 23 70 80. Competition ends 31.12.12*.

*Entry excludes employees and families of Park Cameras Ltd & Canon UK. No cash alternative will be offered. Events may occur that render the promotion or the awarding of the prize impossible due to reasons beyond Park Cameras / Canon's control, who may at their discretion vary or amend the promotion and the participant agrees that no liability shall be attached to Park Cameras as a result thereof.

Park Cameras Photography training

SCHOOL OF PHOTOGRAPHY

The perfect Christmas gift!

Get the very best from your camera and take the photo's you've always dreamed of! Park Cameras offer a wide range of photographic and post-production training courses to suit all abilities. From beginners just starting out, to the more advanced photographer, our aim is to help you take photographs you are proud of!

Upcoming courses...

- Understanding your Digital SLR
- Introduction to Adobe Photoshop Elements
- Introduction to Adobe Lightroom
- Shooting video with your Digital SLR
- Beginner's Guide to Studio Lighting
- Creative Glamour Workshop
- Understanding & Advanced Portable (Strobe) flash
- Understanding your Canon EOS 600D, 60D, 7D, 5D II & 5D III
- Understanding your Nikon D7000, D800/D800E.

+ many more!

for full course details & pricing, please see
www.parkcameras.com/Training



Used Equipment

Park Cameras offer a large range of used equipment at great prices, visit us in-store or online to see our latest range of used products.



www.ParkCameras.com/USED

Ever thought about part-exchanging your photographic equipment for the latest model?

With many eagerly awaited new products coming into stock, now could be the best time to part-exchange.

Sensor cleaning

It is inevitable that over time dirt and dust can gather in the chamber of your camera, particularly if you change lenses in 'the field'. We offer a 3 day, next working day and same day sensor cleaning (by appointment only) service.

Sensor cleaning starts at just £30.00.

If you are interested in booking in your camera please call us on 01444 23 70 80.

Photo Gift Ideas

Photo Prints

With prices from as little as 10p, have your photos printed on our high quality Fujicoulour Crystal Archive paper.



Canvas Prints

Turn your favourite photos into a work of art & brighten up your living space with one of our high quality canvas prints.



Photo Mugs



Only
£9.99

Photo Books



From
£20.00

Photo Frames



From
£4.99



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any sensor
clean

Quote this page in the catalogue, or show it in store and receive 10% off any APS-C or Full-Frame sensor cleaning service! Offer valid until 31st December 2012

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BONUS £25
CASHBACK***

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Canon



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more information visit www.canon.co.uk/wintercashback

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*Free delivery on orders over £150 to a UK mainland address. See website for full delivery details